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DEBRA WINGER LOOKS BACK WITH LAUGHTER

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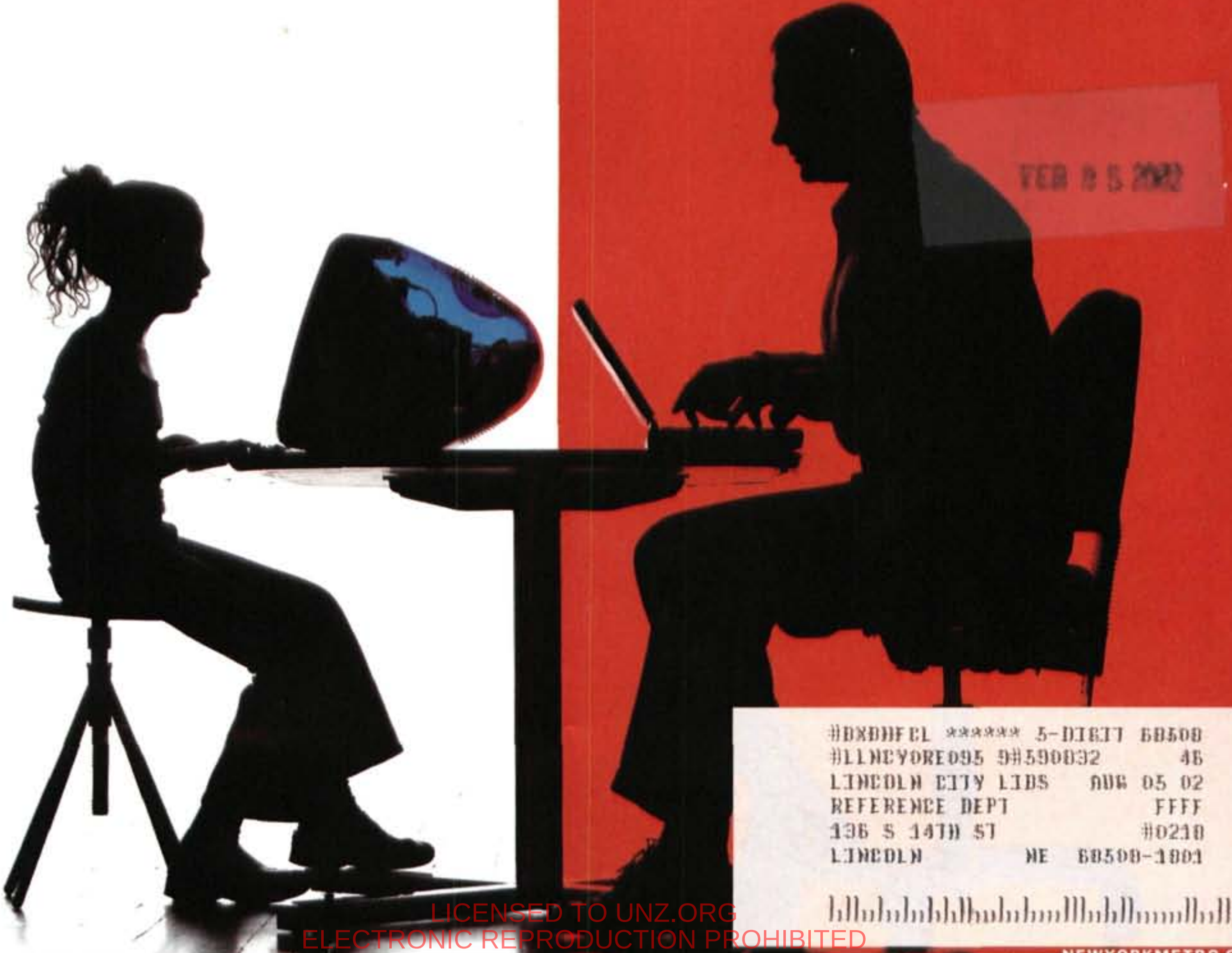

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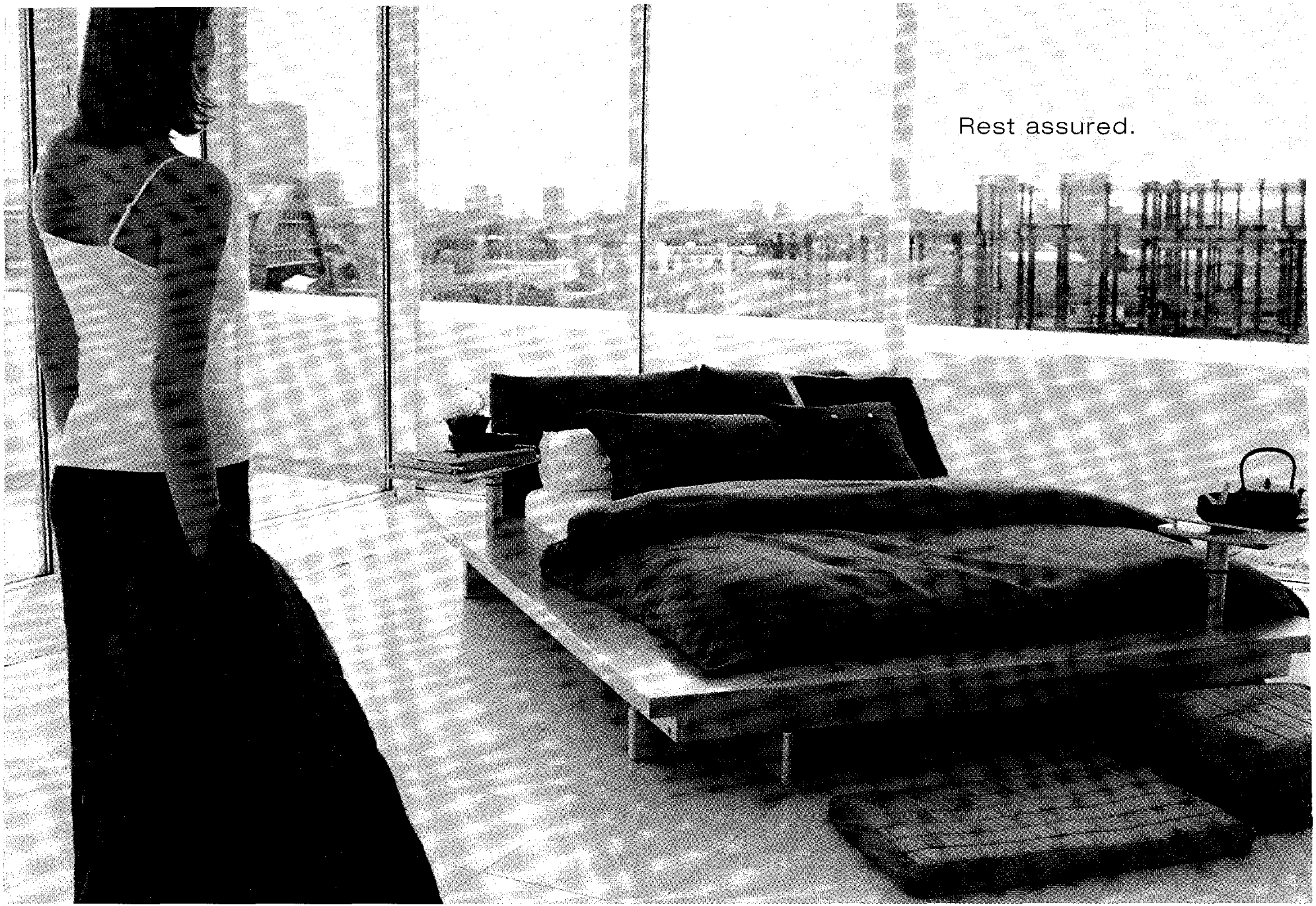

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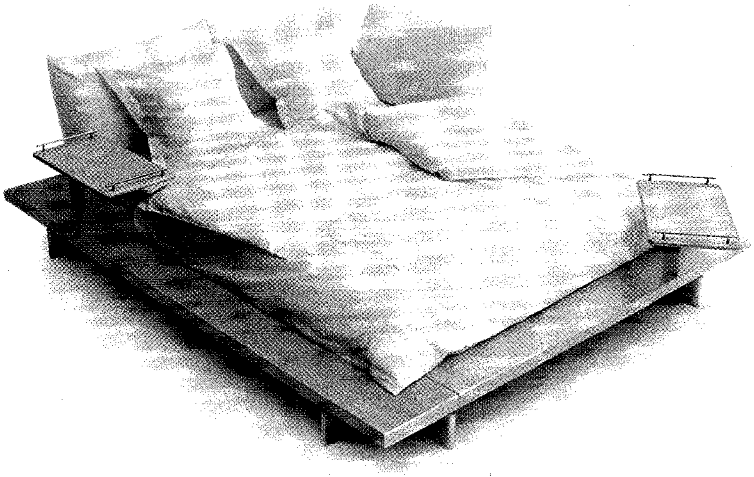

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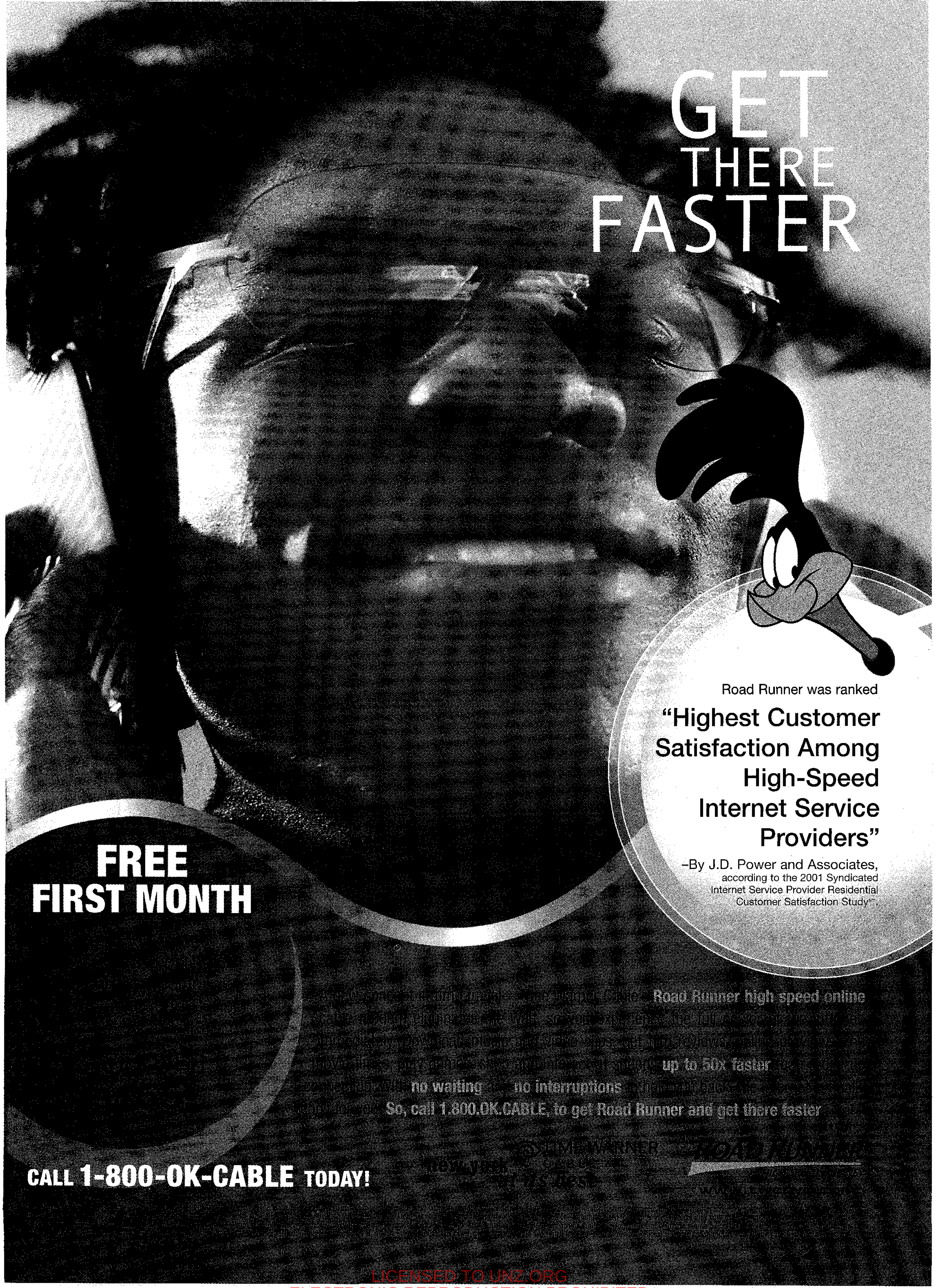
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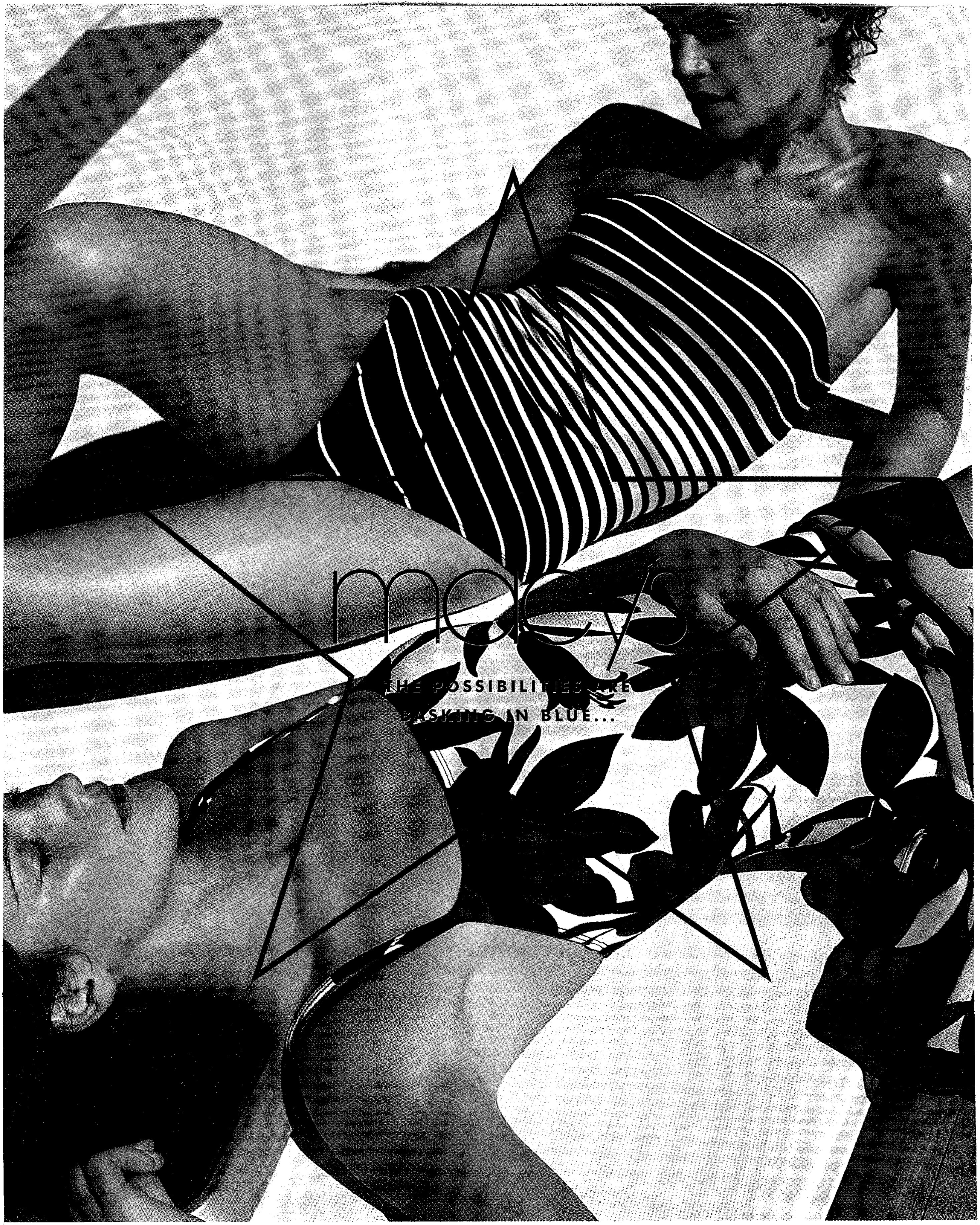
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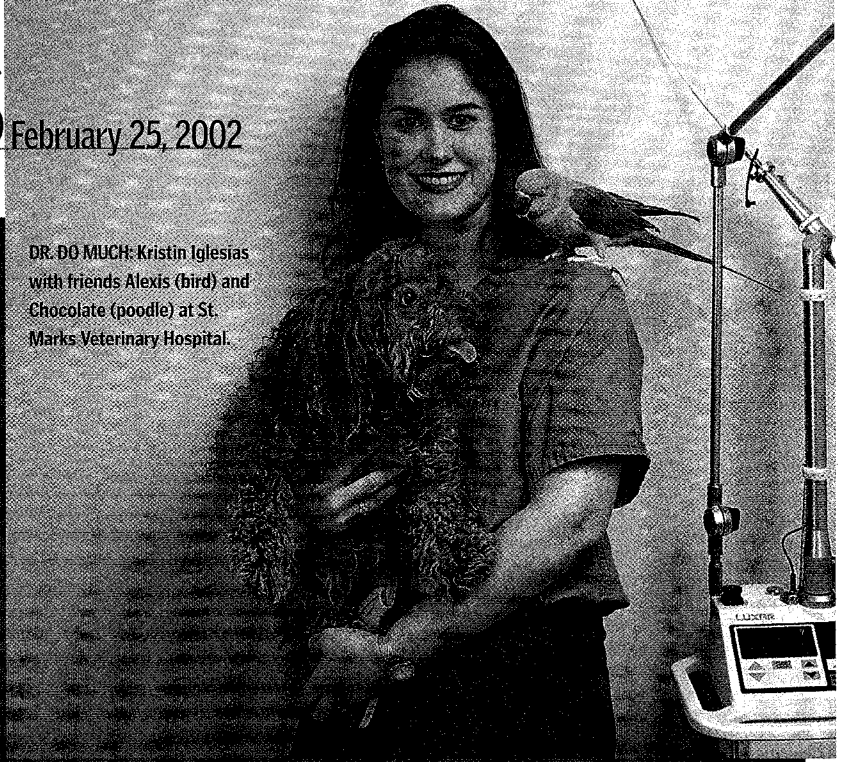

DR. DO MUCH: Kristin Iglesias with friends Alexis (bird) and Chocolate (poodle) at St. Marks Veterinary Hospital.

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>
> —Page 32

22 Sex, Lies, and IMs By D. T. Max

In a windowless room in White Plains, two criminal investigators spend their days pretending to be teenagers via online Instant Messages, hoping to draw the attention of pedophiles who troll Internet chat rooms for underage sexual partners. Their sting, the project of Westchester district attorney Jeanine Pirro, has netted 50 arrests—most of them middle-aged professionals—and become a model to other police departments. It's also ignited a controversy about whether it's a new kind of crime-fighting or plain old entrapment.

28 Hello, *Debra!* By Holly Millea

"I got tired of hearing myself say I wanted to quit," Debra Winger explains. So she did. Since her disappearing act six years ago, the screen siren—famous for her roles in *Terms of Endearment* and *An Officer and a Gentleman*—has quietly been raising a family with actor Arliss Howard right here in New York. But now Winger is ready—with a starring and a producing role in *Big Bad Love*—to give it another go, this time with her real-life love.

32 The Best Vets

In this city where we consider our pets members of the family—let's face it, sometimes they *are* the family—medical care means more than your neighborhood vet. Whether you need a feline oncologist or a doggy dental surgeon, here's our list of the best veterinary specialists in the city. Plus: Tales of owners who refused to give up on their ailing pets.

ON THE COVER: PHOTOGRAPHED BY BEN BAKER.

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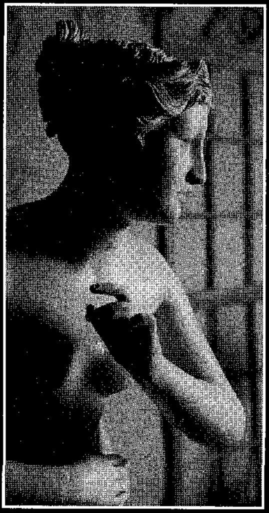

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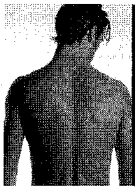
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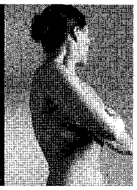

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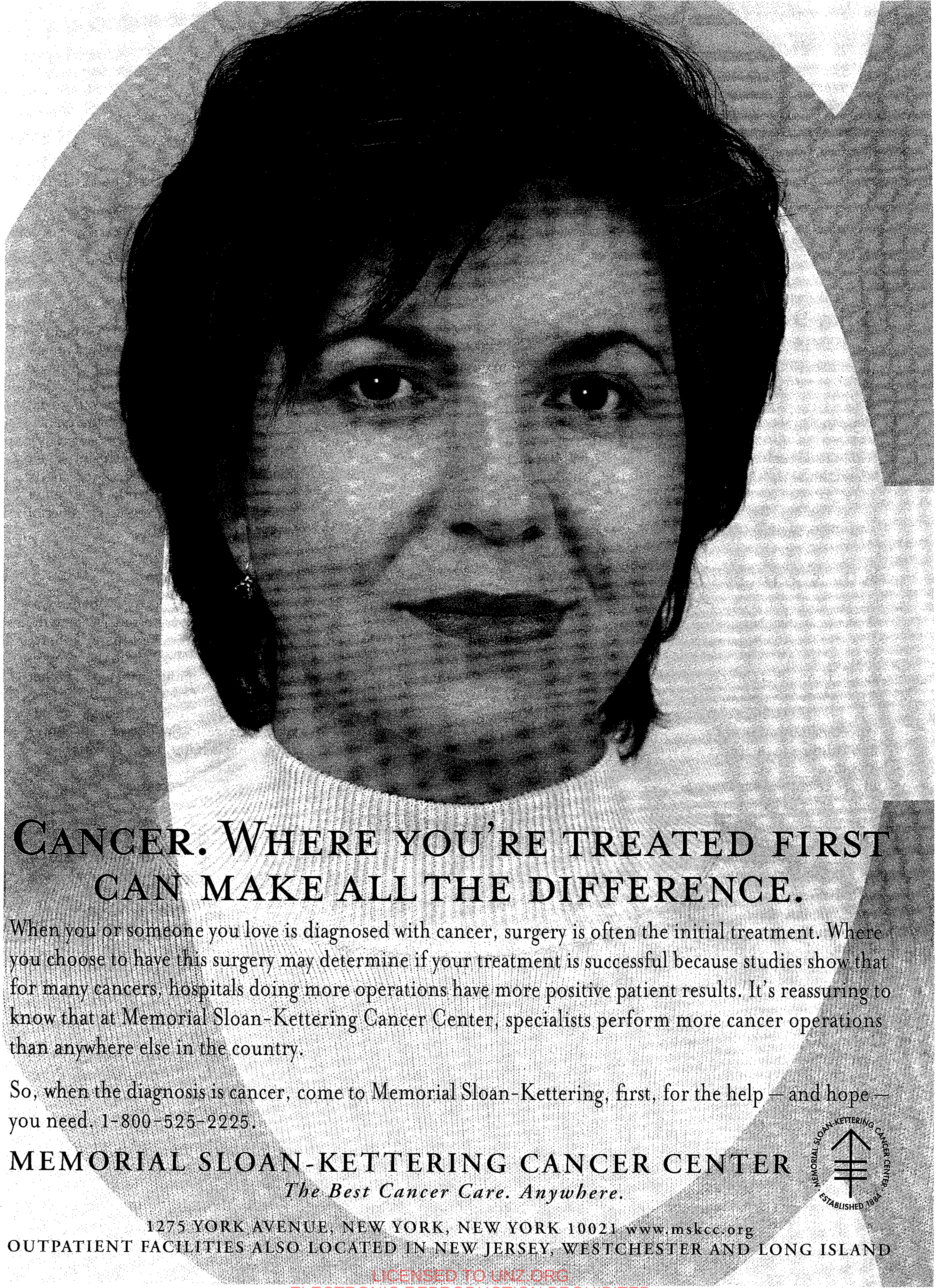

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Letters

"When I go out with Candace, she is *my* walker, not vice versa."

—Darren Star

A Tiny Tribute

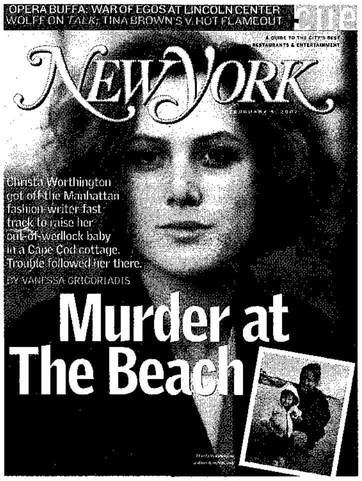
I was horrified to read your cover story on the murder in Truro ["The Single-Mom Murder," by Vanessa Grigoriadis, February 4]. In 1973, I met "Tiny" Worthington at a clay-sculpture workshop in Truro. She was a high-minded and warmhearted woman. I remember her telling my friends and me, "Girls, always look at the stars." After nearly 30 years, I still think of her as a shining light.

Alice Grega Smith, TOMS RIVER, N.J.

A Question of Leadership

We want to set the record straight on the depiction of our chairman, Beverly Sills ["The Metropolitan Soap Opera," by Leslie Bennetts, February 4]. Bennetts's portrait bears no resemblance to the woman we work with and admire as a leader and love as a human being. For eight years as Lincoln Center's chairman, a volunteer role, Beverly Sills has demonstrated courage, wisdom, warmth, and leadership and has won the respect of the entire Lincoln Center staff. And in contrast to some of the sources in Ms. Bennetts's mean-spirited piece, you can quote us on that.

Darla Dixon, LINCOLN CENTER MANAGEMENT COMMITTEE, MANHATTAN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WOLFF ON *TALK*: TINA BROWN'S V. HOT FLAMEOUT
A GUIDE TO THE CITY'S BEST RESTAURANTS & ENTERTAINMENT
NEW YORK
Christa Worthington got off the Manhattan fashion-writer fast track to raise her out-of-wedlock baby in a Cape Cod cottage. Trouble followed her there.
BY VANESSA GRIGORIADIS
Murder at The Beach

Leslie Bennetts's article was the most perceptive piece I have read about the crisis at Lincoln Center. I wish the board of directors at Lincoln Center, instead of indulging in such self-serving and small-minded pettiness, could see what a tremendous challenge and opportunity this troubling time presents them. If they continue to blindly bicker and squabble, Lincoln Center may discover that the era of the large performing-arts center is ending. Maybe artistic leadership in the future will emerge from smaller, independent, but more future-directed companies and institutions.

Sharon Sachs, THE BRONX

Tina and the Taliban

Michael Wolff's analysis of *Talk* magazine's demise is on the money, if a bit generous with the Schadenfreude (but really, who could resist?) ["This Media Life: Failure Is Hot!," February 4]. One doesn't have to be a murderous fanatic to be disturbed by the shallowness of American popular culture, which was embraced without reservation at *Talk*. And September 11 did force a reexamination of who we were in the nineties—at least by most of us, if not at Miramax, where they don't seem big on that sort of thing. In other words, if we're going to agree with the Taliban on only one item, why not let it be Tina?

Jeffrey M. Gross, BROOKLYN

Viva Vilar

Critics of Alberto Vilar are suffering not from righteous indignation about an inability to keep money from influencing the artistic course of opera but from your plain old garden-variety jealousy ["A Knight at the Opera," by Robert Hilferty, January 21–28]. If not for Mr. Vilar's passionate participation, opera would not today exist in all its breathtaking majesty. For that alone, he deserves to have his name emblazoned on whatever venue he so generously supports. I, for one, have no qualms about applauding Alberto Vilar as I do the singers and conductor. In this world, one cannot flourish without the others. Bravo, Alberto!

Lorraine Monetti, CHATHAM, N.J.

Wrong Medicine

Instead of lavishing doctors with extravagant gifts ["Strong Medicine: I Gave at the Office," by Joanne Kaufman, January 21–28], patients who want to show appreciation for outstanding care have another option. Why not make a donation to the doctor's hospital, or to a medical organization related to the doctor's specialty? That would certainly be a gift with meaning and impact.

Beth Kern, MANHATTAN

Star Treatment?

I hate to quibble with the journalistic integrity of *New York* Magazine, but I was not present at the Prada party that Ariel Levy placed me at in the article about Candace Bushnell ["The Blonde Who's Had More Fun," February 11]. And for the record, when I go out with Candace, she is *my* walker, not vice versa.

Darren Star, MANHATTAN

Editor's note: Mr. Star is quite right to quibble. In an editing error, the fact that he did not, after all, appear at the party as expected was cut from the story. *New York* apologizes for the mistake. ■

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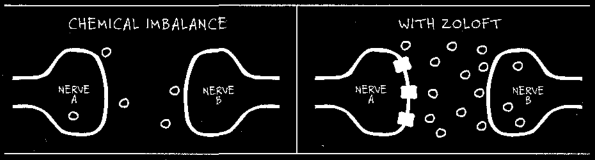

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ZOLOFT is a prescription medicine used to treat depression, panic disorder, obsessive-compulsive disorder (also called OCD) and posttraumatic stress disorder (also called PTSD) in adults. ZOLOFT is also used to treat OCD in children (ages 6-12) and adolescents (ages 12-17).

Depression

Symptoms of depression vary from person to person. You may have depression if you have five or more of the following symptoms and you have these symptoms almost all of the time during the same two-week period or longer. At least one of the symptoms must be a "sad" feeling that will not go away or a loss of interest or pleasure in most activities. Other symptoms are:

- changes in sleeping patterns
- restlessness or slowed movements
- fatigue or lack of energy
- changes in appetite or weight
- feeling worthless or guilty for no real reason
- trouble concentrating or making decisions
- repeated thoughts of death or suicide

In depression, these symptoms interfere with your day-to-day activities.

Panic Disorder

People with panic disorder have repeated, unexpected panic attacks. A ***panic attack*** is an unexpected attack of fear, anxiety or discomfort with at least four or more of the following symptoms that develop suddenly and usually reach a peak within 10 minutes:

- fast heart rate or pounding heart
- chest pain or discomfort
- sweating
- trembling or shaking
- shortness of breath or a feeling of smothering
- choking feeling
- nausea or upset stomach
- dizziness or feeling faint
- numbness or tingling
- chills or hot flashes
- feeling out of touch with reality
- fear of losing control
- fear of dying

In panic disorder, the panic attack(s) are followed by one month or longer of concern about having more attacks, or concern about what effect the panic attack(s) may have, or having a change in behavior.

Obsessive-Compulsive Disorder (OCD)

In OCD, a person may have two types of symptoms called obsessions or compulsions.

Obsessions: These are unwanted thoughts that stay in a person's mind. Even though the person knows these thoughts do not make sense, they cannot get rid of them. These thoughts can be frightening and embarrassing.

Compulsions: These are actions or thoughts that a person does over and over again to get rid of their unwanted thoughts. They believe this will help prevent something terrible from happening. These repeated actions may take hours to perform and can interfere with daily life.

Posttraumatic Stress Disorder (PTSD)

People with PTSD suffer from symptoms because they suffered, witnessed or learned of a life-threatening event or other serious event and felt intense fear, helplessness or horror because of the event.

A person with PTSD must have one or more symptoms from each of the following categories for at least a month and these symptoms must seriously interfere with being able to lead a normal life.

- Reliving the event through upsetting thoughts, nightmares or flashbacks, or having very strong mental and physical reactions if something reminds the person of the event.

- Avoiding activities, thoughts, feelings or conversations that remind the person of the event; feeling numb to one's surroundings; or being unable to remember details of the event. Having a loss of interest in important activities, feeling all alone, being unable to have normal emotions or feeling that there is nothing to look forward to in the future may also be experienced.

- Feeling that one can never relax and must be on guard all the time to protect oneself, trouble sleeping, feeling irritable, overreacting when startled, angry outbursts or trouble concentrating.

ZOLOFT is approved to treat PTSD in both men and women. More women than men experience PTSD. There were three times more women than men in ZOLOFT PTSD clinical studies, and in these studies women responded better to ZOLOFT than men. What this means to the treatment of a patient is unknown. Only a doctor can determine if ZOLOFT is right for a patient.

How ZOLOFT Works

Everyone has a normal substance in the brain called serotonin. It is thought that not having enough serotonin may contribute to depression, panic disorder, OCD and PTSD. How ZOLOFT works for all of these conditions is not known. What is known is that ZOLOFT may help correct the chemical imbalance of serotonin in the brain. This helps relieve your symptoms. It may take several weeks for your symptoms to get better.

ZOLOFT Is Not For Everyone

While you are taking ZOLOFT, you should never take a monoamine oxidase inhibitor (MAOI) medicine. MAOI medicines are used to treat depression and other conditions. If you have been taking an MAOI, you must stop the MAOI *at least 14 days* before you start taking ZOLOFT. In addition, you must wait *at least 14 days* after stopping ZOLOFT before you can safely start taking an MAOI medicine. A very serious reaction or even death could occur if ZOLOFT is taken at the same time as an MAOI medicine. Be sure to ask your doctor or pharmacist if any medicine you are taking is an MAOI.

The liquid form of ZOLOFT contains alcohol and should not be taken if you are taking Antabuse (disulfiram).

What To Tell Your Doctor Before You Start ZOLOFT

Only your doctor can decide if ZOLOFT is right for you. Before you start ZOLOFT, be sure to tell your doctor if you:

- are taking or have taken any prescription medicines within the past 14 days
- are taking or have taken any over-the-counter medicines you can buy without a prescription, including natural/herbal remedies, within the past 14 days
- have had any liver problems
- have ever had a seizure
- are pregnant, plan to become pregnant, think you might be pregnant or are breast-feeding
- are allergic to any medicines or latex
- have ever had an allergic reaction to sertraline or any of the other ingredients of ZOLOFT tablets or Oral Concentrate. Ask your doctor or pharmacist for a list of these ingredients if you have any questions.

ZOLOFT And Other Medicines

Some medicines can affect how ZOLOFT works. Check with your doctor or pharmacist before starting any new prescription or non-prescription medicines, including natural/herbal remedies. Do not stop any of your other medicines while you are on ZOLOFT without checking with your doctor.

How To Take ZOLOFT

ZOLOFT comes in three different strengths of tablets (25 mg, 50 mg, 100 mg) as well as a liquid (20 mg/mL). Your doctor will tell you how much to take, and may decide to adjust your dose over time.

If you were prescribed ZOLOFT Oral Concentrate, you must mix it with another liquid before taking it.

- Pour 4 oz. (1/2 cup) of any of the following liquids into a drinking glass: water, ginger ale, lemon/lime soda, lemonade or orange juice. **Do not use any other liquids besides these.**
- Draw up the proper amount of ZOLOFT Oral Concentrate into the special dropper that comes with the medicine.
- Squeeze the ZOLOFT Oral Concentrate out of the dropper into the drinking glass. Stir well. It is normal if a slight haze appears after mixing.
- Drink all the liquid as soon as you have mixed it. Do not mix it in advance.

Since the dropper bulb for the liquid form of ZOLOFT is made from dry natural rubber, make sure to let your doctor know if you have had allergic reactions to latex.

Take ZOLOFT once a day in the morning or evening. You can take ZOLOFT with or without food. Try to take ZOLOFT at the same time every day.

Do not take an extra dose if you are having a bad day. ZOLOFT does not work right away. Do not stop taking ZOLOFT without talking to your doctor first.

Do not run out of ZOLOFT. Make sure you have your refill for ZOLOFT at home before you need it. Continue to take ZOLOFT even when you feel better for as long as your doctor says.

It may take several weeks before you start to feel better. Do not get discouraged. Keep taking ZOLOFT every day for as long as your doctor tells you to take it.

Possible Side Effects

Like all medicines, ZOLOFT may cause side effects in some people. In clinical studies, few people had to stop taking ZOLOFT because of side effects. The most common ones are:

- dry mouth
- diarrhea/loose stools
- feeling unusually tired or sleepy
- trouble sleeping
- sexual problems in men and women
- tremor
- upset stomach
- decreased appetite
- feeling agitated
- indigestion
- increased sweating

Children who take ZOLOFT may also have other side effects such as excessive movement or twitching, fever, not "feeling well," trouble concentrating, not thinking normally, nosebleeds, weight loss, easy bruising, manic or excited behavior, or rapid mood swings.

Until you learn how you are going to respond to ZOLOFT, be careful doing activities when you need to be alert, such as driving a car or operating machinery. Drinking alcohol is not advised while you are being treated with ZOLOFT.

ZOLOFT may cause other less common side effects besides those listed here. For a list of all side effects that have been reported, ask your doctor or pharmacist for the ZOLOFT Professional Package Insert.

What To Do For An Overdose

In case of an overdose, call your doctor or poison control center right away or go to the nearest emergency room.

How To Store ZOLOFT

Keep ZOLOFT and all medicines out of the reach of children. Store ZOLOFT tablets and Oral Concentrate at room temperature (59°-86°F or 15°-30°C).

For More Information About ZOLOFT

This sheet is only a summary. If you have any questions or want more information about ZOLOFT, talk with your doctor or pharmacist. You can also visit **www.zoloft.com**.

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Intelligencer

By Marc S. Malkin

The 411 on NBC Cost-Cutting

NBC may have agreed recently to pay **Katie Couric** $65 million for the next four and a half years, and the network is set to earn about $75 million from the Olympics, but don't think times aren't tough at 30 Rock. NBC employees are no longer allowed to make directory-assistance calls. "It's an effort to reduce telecommunication costs," an NBC rep explained. Employees have been directed to use the Internet instead. So if **Tom Brokaw** needs a number at the last minute for a breaking story, he's expected to surf the Web? "If there is an emergency," the rep told us, "you can call an NBC operator and they will connect you to directory assistance."

Connie Chung Clears the Air

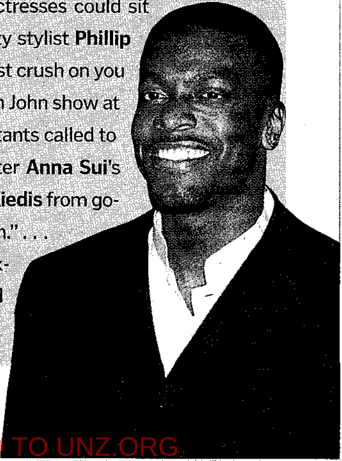
Connie Chung finally admitted it. There are two reasons she's leaving ABC News for CNN after six years: **Barbara Walters** and **Diane Sawyer**. While making a speech at her going-away party at ABC producer **Victor Neufeld**'s West End Avenue apartment last week, Chung surveyed the crowd of about 100 people. "Is Barbara here?" she asked. "No? Is Diane here? No? Well, that's good because they're the reason I'm leaving ABC." Chung's quip—a rather candid reference to reports that she jumped ship to CNN because she knew she would never get out from under the shadows of Walters and Sawyer—got a few laughs, but not many. "There were a lot of people in that room who work for Barbara and Diane," a tipster reports. "You just don't make a joke like that." Just three days later, Chung and her hubby, **Maury Povich**, appeared on *The View*'s Valentine's Day special. Walters hugged Chung and proclaimed how sad she was to see Chung leaving the network.

Paul McCartney: Live and Let Buy

Paul McCartney doesn't let pushy New Yorkers get in his way. The ex-Beatle was standing in line with fiancée **Heather Mills** at an East Side Equinox boutique when a young woman bypassed the queue and stepped up to the counter. McCartney called out, "Excuse me, there's no cutting—you'll have to wait." Several customers then asked for McCartney's autograph, but he said that he never signs anything while shopping. Meanwhile, the 21-year-old salesgirl kept asking, "Who's that?" McCartney was so touched by the salesgirl's naïveté that, after walking out with more than $600 worth of clothes, he returned a few minutes later to give her his autograph on the receipt.

A Week in the Life of the Fashion Flock

The folks at Imitation of Christ shouldn't be surprised if fashion-world A-listers boycott their next shows. Upon arriving at Sotheby's for the Imitation show, **Anna Wintour** learned that she'd been assigned a second-row seat. Undeterred, the *Vogue* editrix plopped herself down into someone else's front-row spot instead. Wintour's *Harper's Bazaar* counterpart, **Glenda Bailey**, also received the second-row treatment but got an immediate upgrade after she threatened to leave. Celebrity milliner **Philip Treacy** did, in fact, take off, after he was overheard griping, "I have never been treated so rudely in my life." An Imitation rep insists they didn't mean to offend and that the front row was reserved for celebs like **Jimmy Fallon** and **Natasha Lyonne** who pretended to bid on the clothes. . . . **Susan Sarandon** played musical chairs at **Diane Von Furstenberg**'s show, asking a flack to switch **Ellen Barkin**'s and **Ron Perelman**'s seats so the two actresses could sit side-by-side. After the show, we heard **Jeremy Scott** cooing over celebrity stylist **Phillip Bloch**. "We met a few years ago," Scott said to Bloch. "I had, like, the biggest crush on you forever." . . . **Chris Tucker** was running late en route to **Puffy Combs**'s Sean John show at 42nd Street. With the show already delayed an hour, one of Tucker's assistants called to ask that they hold the show for another 30 minutes. They didn't. . . . After **Anna Sui**'s show, security actually stopped Red Hot Chili Peppers front man **Anthony Kiedis** from going backstage. "I'm a rock star," snapped Kiedis. "You should know who I am." . . . One of the funnier moments of the week didn't involve a celebrity. An exceedingly huge guy wearing denim pedal pushers, flip-flops, and pink nail polish tried to crash the opening party of the W Hotel by claiming he worked for **Lizzie Grubman**. Two guards quietly escorted him away.



DOGGIE DO: Dan Abrams, NBC News's chief legal correspondent and anchor of *The Abrams Report* on MSNBC, borrowed **Cristina Greeven Cuomo**'s Jack Russell terrier, **Calli**, to meet women at the USA Networks Search-and-Rescue Dog benefit at the American Park. Abrams was spotted working the room and eventually homing in on a gaggle of seemingly eligible bachelorettes. But we're told that just as things were looking up for Abrams, the women were looking down: Calli was answering nature's call at their feet.

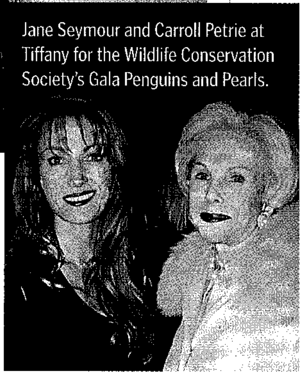
With Catherine Townsend and Aric Chen.

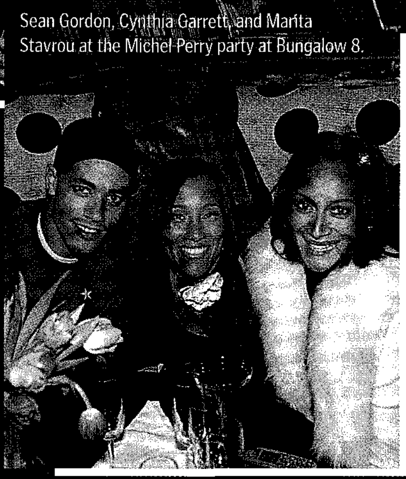
PHOTOGRAPHS: FROM TOP, ROBIN PLATZER/TWIN IMAGES (2); ANDREA RENAULT/GLOBE PHOTOS; FITZROY BARRETT/GLOBE PHOTOS; ANDREA RENAULT/GLOBE PHOTOS.

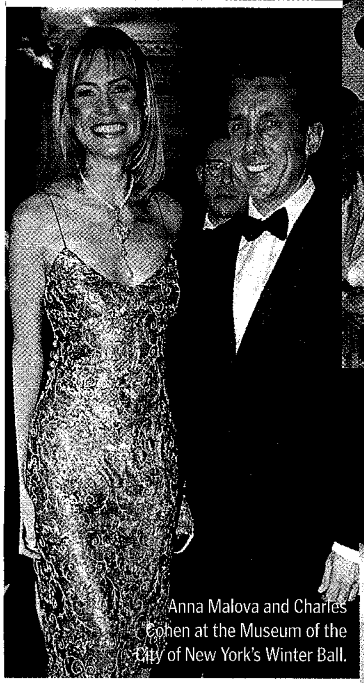
Scene

Sarah and Lachlan Murdoch with Libby Callaway at the New York *Post* Fashion Party at Mercer Kitchen.

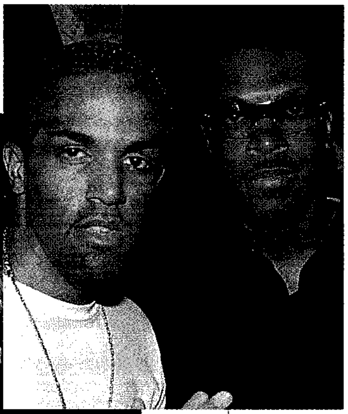
Marcus Schenkenberg and Carrie Otis at the Lane Bryant fashion show.


Jane Seymour and Carroll Petrie at Tiffany for the Wildlife Conservation Society's Gala Penguins and Pearls.


Sean Gordon, Cynthia Garrett, and Marita Stavrou at the Michel Perry party at Bungalow 8.


Anna Malova and Charles Cohen at the Museum of the City of New York's Winter Ball.

Craig David and Chris Tucker at the Emporio Armani store celebrating David's U.S. Tour.



Fern Mallis, Nick Graham, and Caroline Rhea at the Mercedes-Benz Fashion Week ribbon-cutting.

Marisa Tomei, Massimo Ferragamo, and Joe Pantoliano at the Ferragamo showroom.

Margaret Russell, David Rockwell, Muffie Potter Aston, and Bebe Neuwirth at *Elle Decor's* Dining by Design benefit for DIFFA.

Table Talk

At *Elle Decor's* Dining by Design benefit for Design Industries Foundation Fighting AIDS on February 11, 60 designed-to-death theme tables filled the Hammerstein Ballroom (**Avi Adler's** creation for Taittinger involved a towering Plexiglas champagne "bottle" and three go-go boys sipping champagne), as did such design mafiosi as **Elsa Klensch**, **Tiffany Dubin**, and **Patricia Field**. "This is a great night," said DIFFA board member and *Vibe* editor **Emil Wilbekin**. "You don't see many social events in this town that are fun, creative, *and* supporting a good cause." Wilbekin was seated under a gigantic wig at the *Hairspray* table, designed by **David Rockwell** and **John Waters**. "It's so competitive!" remarked Style Network's **Katie Brown** of the over-the-top tables. "I mean, **Ralph Lauren** built a lodge!" RIMA SUQI

Shoe Fetish

It was cold and late when the **Marc Jacobs** show let out on February 11, but the faithful devotees of **Michel Perry** piled into cabs and traveled to Bungalow 8 to pay homage to the French shoe designer. (The club's owner, **Amy Sacco**, is, naturally, a huge fan.) "I've got to support the guy who makes me look so good," explained **Cynthia Garrett**. "I dance in Michel Perry shoes all night *and* walk in them all day," **Sky Nellor** said. **Irina Pantaeva** and **Drena De Niro** sipped cocktails in the designer's signature color (pink) and waited. But the man himself? Stage fright. But with **Dennis Quaid**, **Damon Dash**, and **Jay-Z** all hanging around, it didn't seem to matter. AMY LAROCCA

Photographs by Patrick McMullan

If Paris is the setting for a romance, New York is the perfect city in which to get over one—Cyril Connolly

GOTHAM

Life in the New City

Patients Zero

As scores of scientists conduct post-9/11 studies, the city is becoming one big laboratory. By Sarah Bernard

If September 11 became the most scrutinized event in media history, necessitating a full-scale deployment of journalists, it's also sparked an equally massive—if quieter—mobilization among lab-coat types. Hundreds of scientists are furiously drafting grant proposals and collecting data on everything from post-traumatic stress to the effect of toxins on newborn babies. And their work has turned Manhattan into a giant petri dish.

"There was a lot done after Oklahoma City," says Dr. Christina Hoven of Columbia University's Mailman School of Public Health, who is looking at the mental-health needs of public-school children, "but never something of this magnitude. It's a unique opportunity for science, and I consider it a great privilege."

Recovery workers have, not surprisingly, been the most closely studied subjects. In October, 55 teamsters who drive debris-filled trucks to and from ground zero were outfitted with shoulder-level air-sampling devices ("So it's at the same level as what they breathe," says Dr. Regina Santella, also of Mailman). Mount Sinai doctors are examining 100 ironworkers for sinusitis, laryngitis, and asthma. And 300 search-and-rescue dogs are being studied for toxic exposure by the Animal Medical Center.

While such work may represent a unique scientific opportunity, it's also a methodological conundrum: "It's not the usual way you do research," says New York University's Dr. George Thurston, who has monitored the air at ground zero. "There is no 'before' and 'after.' Usually, you're testing a hypothesis with a well-designed control. People are talking about the elevated level of mercury in firefighters. But no one ever tested it before."

At least two projects are testing pregnant women who were in lower Manhattan in the weeks after the tragedy. At Columbia University, Dr. Frederica Perera will monitor the women's blood and urine samples and plans to check their infants' DNA for two years for signs of exposure to burning chemicals. "We're hoping," she says, "that the data will be reassuring."

There's no shortage of anxiety to gauge (and assuage). Weill Cornell Medical College is studying the effectiveness of different treatments for the "traumatically bereaved." Another survey is looking at how pediatricians met children's emotional needs. Such studies are very important, says psychologist Robin Gurwitch, who's been examining the effect of the Oklahoma City bombing on that city's children for the past six years: "The literature on children and trauma is fairly sparse, and most of it involves countries where acts of violence are common, like Israel."

Dr. Rachel Yehuda, director of the Bronx VA Hospital's traumatic-stress division, plans to take "a nice mix of post-traumatic-stress and/or depression" candidates to help determine which treatment is more effective—regular therapy or "exposure therapy," in which patients recount an event so many times that they eventually lose the feeling of panic associated with it. "Some people," she says, "have literally become afraid of their memories. They avoid them. Which would be fine, except then you start avoiding lower Manhattan. And then you think, *Maybe I don't need to go to Manhattan at all.*"

Indeed, many New Yorkers are torn between welcoming these studies and wanting to shut out anything associated with the attacks. And some are skeptical of any results, particularly the EPA's initial conclusion that the air is safe. (Last week, the agency vowed to test the air indoors.) "But mostly, people don't know what to be afraid of," says Dr. Joan Reibman, director of Bellevue's asthma program. "The thing is, we will never find all the answers."

"My God, that's frightening," says one resident of Independence Plaza upon learning that Reibman plans to study 2,000 residents of lower Manhattan. "But I'd do it if they'd HepaVac my apartment."

ILLUSTRATION BY PJ LOUGHRAN.

G

Real Estate

CHRISTOPHER BONANOS

Tenants, Anyone?

STILL FOR RENT

"I thought we'd have a great rental boom right now," sighs Diane Saatchi, a Hamptons broker at Dayton-Halstead. "I figured, people won't want to fly, they'll want to be close to the city. And with everyone so concerned about the economy, they won't be buying. Well, I was wrong."

Maybe she'd been reading the paper. On January 25, the *Wall Street Journal* warned dawdlers that SUMMER RENTALS ARE GOING FAST DUE TO CONTINUING TRAVEL FEARS, citing the Hamptons as an example. Last week, the *Post* declared HAMPTONS HIDEAWAYS HEATING UP.

Homeowners took notice. "I know some people who rented out their place for $50,000 every summer," says one broker, "but as soon as that *Journal* article came out, they raised the price to $125,000." (There have been no takers.) "We've been hearing from a lot of our customers: *How come nobody's showing our house?*" says Saatchi. "They want to know what they're doing wrong." Beba Shamash, who's rented out her home for six summers, confides, "Last year was pretty dismal. I *hope* it's heating up, but I'm definitely not getting more calls."

Nor are most of her neighbors. "There certainly hasn't been a swarm of people," says Devlin McNiff's Stuart Epstein. Barbara Blumberg, of Allan M. Schneider Associates, agrees: "I'd say the ratio of sale inquiries to rental inquiries so far is about six-to-one. I don't know who wrote that *Wall Street Journal* article, but it wasn't about us." Prudential's Paul Brennan agrees: "Sales have been strong, but rentals are suspect—some looking, but not many cigars."

A few brokers say everything's fine. "The high-end market is active in both sales and rentals," says Dunemere's Andrea Ackerman. Tina Fredericks, owner of Tina S. Fredericks Realty, maintains, "My feeling is that things are lively for February." But many of the Wall Streeters who make up the Hamptons-share crowd don't seem so lively. "There's less disposable income to throw away on a rental," says Sotheby's John Golden. Another broker adds that "bonuses were low or nonexistent, and they play a big role in those decisions." One former renter explains, "I can't count on a raise, and I'm saving all my extra cash. When and if I do feel like parting with my money, I'll do something more culturally fulfilling."

Many of those with cash are choosing to buy instead of rent. "A house is a good place to park your money, especially with interest rates so low," says Brennan. "It's what I'd do. Actually, it's what I *have* done—I just bought."

And few in the business seem genuinely scared. "No one's that unhappy about the rentals," says Epstein. "Sales are more lucrative anyway." EMILY GITTER

Strict Doorman Policy

The nineties obsession with celebrity culture might be gasping its last breath, but don't tell that to Frank McHugh, director of the new Chelsea nightclub Discothèque (don't tell him, either, that self-referential irony is over). While McHugh was hiring doormen for the Euro-flavored club, he asked each potential employee to I.D. the names of 50 "important" New Yorkers.

The list—by no means a comprehensive Who's Who—was supposed to be representative of the city's nightlife community, and while we're not arguing with choices like **Jane Pratt**, **Kevyn Aucoin**, and **Patrick McMullan**, we are wondering: Who the hell is **King**? "He's . . . a nightclub doorman," McHugh explains.

We questioned whether King himself would've been able to pass McHugh's test—none of the other applicants managed to (the head of the class filled out two thirds but got only half correct). It's not hard to see why: For every **Alicia Keys**, **David Barton**, and **Kim Cattrall**, there's an **R. Couri Hay** ("Publicist"), **Chris Barish** ("Owner of Light"), and **Anthony Prieto** ("Hair stylist"). "So many doormen say they know *everybody*," says a disappointed McHugh. "If you're a New York doorman, that test should've been a snap!"

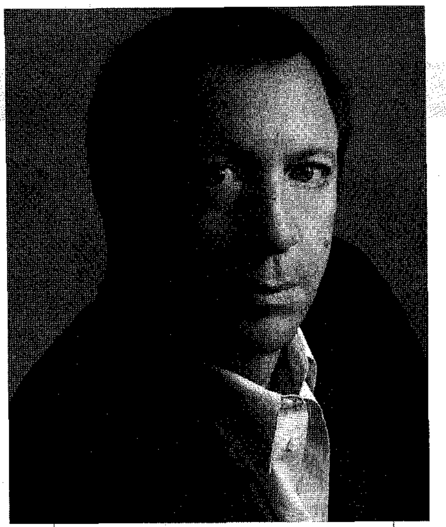
So what would be an acceptable answer for, say, **Mick Jones**? "Husband of Ann," crows McHugh. "He was in the band Foreigner—but his stepkids are the famous ones now." **Amanda Burden**? "She's a socialite, but she doesn't want to be known as a socialite. She goes out with Charlie Rose." **Robert Isabell**? "Event designer—flowers, themes, things like that." **Deborah Rosenman**? "Reporter for the New York *Post*. Style, nightlife, shit like that." (Actually, McHugh got that one slightly wrong when he wrote the exam. Her name is **Deborah Schoeneman**.)

McHugh, who also leads his staff on runs through Central Park to "unwind, bond, and stay in shape," is definitely raising the bar for what makes a good doorman: "I want my doormen to read the paper every day—and not just the gossip columns!" Let's just hope he's easier on the coat-check boys. DEREK DE KOFF

The New York Times

PHOTOGRAPH: LEE SNIDER/CORBIS. ILLUSTRATION BY SCOTT MENCHIN

Tommy Boy's New Beat



Few music moguls would relish the opportunity to lose their deal with a major label, but according to Tom Silverman—the irrepressible founder of Tommy Boy Records, which was shuttered by the Warner Music Group late last week—it's really the best thing that could have happened to him.

“It's become a Mariah Carey business,” Silverman says about an industry now dominated by multi-million-dollar artists' contracts and exorbitant production costs. “You spend $10 million to sell 1 million records. It doesn't make sense anymore.”

So Silverman will take Tommy Boy artists like Junior Vasquez (as well as some progressive hip-hoppers) over to a new, self-funded label named Tommy Boy Entertainment, which he describes as “a lean, hungry company that will be low-risk and high-reward.”

Nor does Silverman seem perturbed that Warner, which purchased a 50 percent interest in the label in 1986, is holding on to Tommy Boy's established acts like De La Soul and Everlast, and bought its hit-rich back catalogue—which includes Afrika Bambaataa and Queen Latifah—for a song. According to Silverman, Warner paid less than $10 million for his share of the company (including the catalogue), which one prominent music-industry source dismisses as “bargain-basement pricing—the catalogue is worth $50 million to $60 million.” (A spokesperson for Warner Music Group declined to comment.) The same source compared Silverman's sale of Tommy Boy to Warner to Berry Gordy's sale of Motown to MCA in 1988 (and surely “Papa Was a Rolling Stone” is to the Motor City as “Planet Rock” is to the Big Apple).

With the new venture, Silverman will hark back to his more humbly budgeted indie days, when he started Tommy Boy with a $5,000 loan from his father and made hip-hop history. But he says the move makes more sense than ever in the current high-stakes music business. “The majors make records that cost $100,000 per track; we'll make an entire record for $30,000,” Silverman says. “They ignore someone who sells 250,000 records. Beautiful! We'll take 'em and make a killing in the process!”

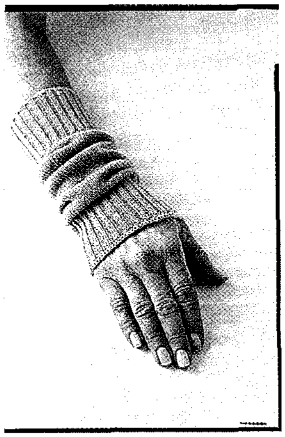
Some rival executives seem equally bullish about Silverman's prospects. “Tom can be a lot more agile than the big record companies,” says former Atlantic Records president Danny Goldberg, who now runs an indie label called Artemis Records. Though others wonder if Silverman—known for delivering oddball lectures like “Tao of Business—Ten Principles”—may have run his course as a hit-maker. “While independent status is probably a good thing for Tom,” says a source close to Silverman, “I'm skeptical as to whether his vision will translate commercially.”

Still, the 47-year-old impresario remains defiant. “As long as you keep your head down,” he says, “the opportunities are going to be better than ever. ETHAN BROWN

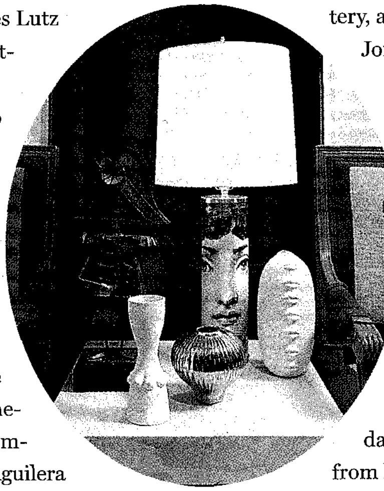
Style AMY LAROCCA

Charming Arms

Legwarmers happened, died, were revived, died again, and have now . . . migrated northward. Armwarmers by luxury-cashmere ladies Lutz & Patmos are made from four-ply Scottish cashmere and are about twelve inches long: handless gloves, really, to provide a bulkless solution for the layered look and help fans of the three-quarters sleeve cut down on drafts ($150 at Kirna Zabête, 96 Greene Street; 212-941-9656). “They're for in between your glove and coat,” Marcia Patmos explains. “It's a good way to keep yourself a little bit warm.” Originally conceived as a one-size-fits-all Christmas gift, the armwarmers have proved so popular (Christina Aguilera gobbled up a couple of pairs in pink recently, and they protruded from many a coat at Bryant Park last week), a second batch had to be knit at the company's Italian factory. “We've spotted people wearing them around their ankles too,” Patmos admits. “Some people just can't give up sandals in the winter.”

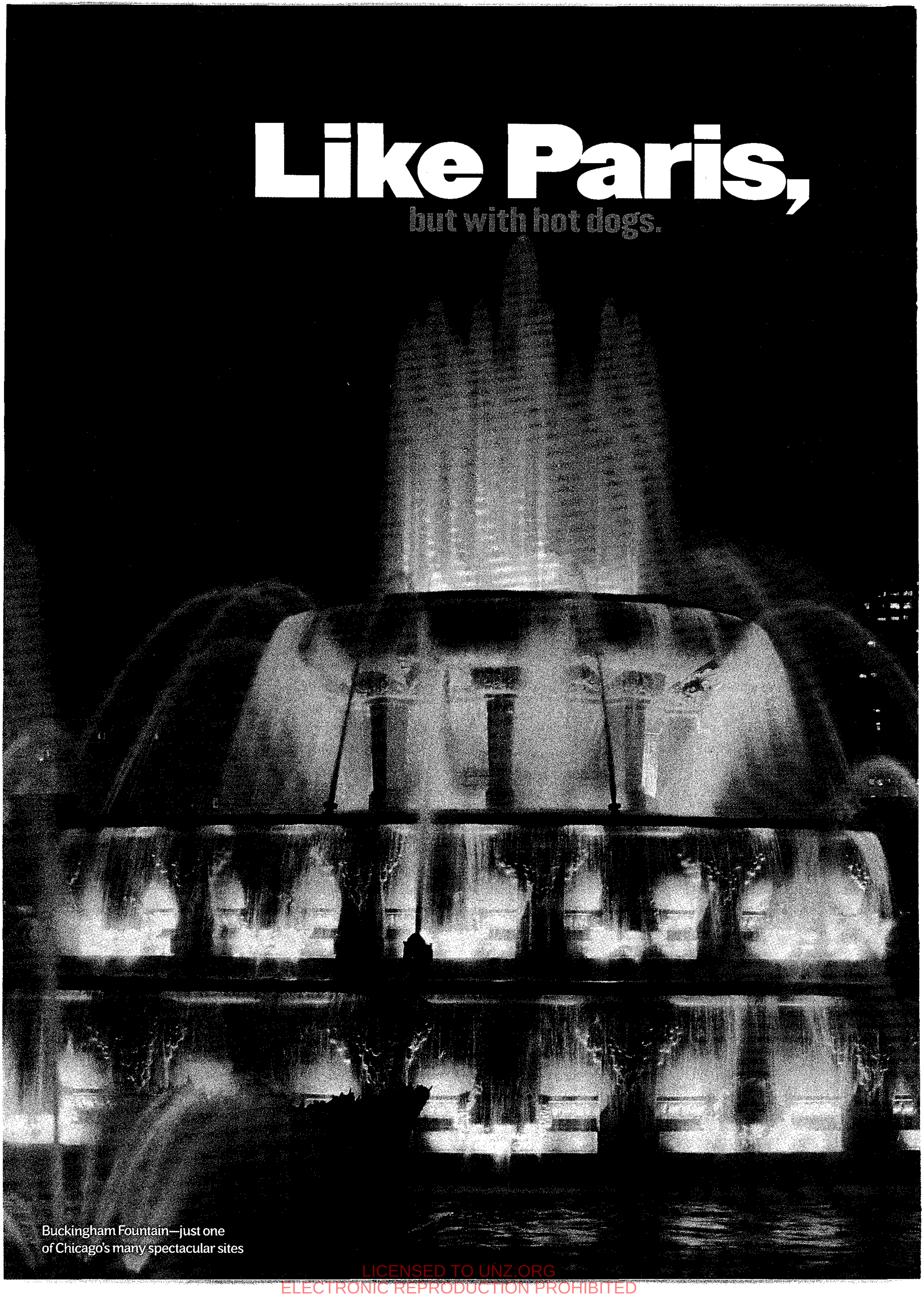


The Humble Potter at Home



It's nearly impossible to pick up a shelter magazine and not see a piece of pottery, a pillow, or a rug by Jonathan Adler. Now the self-described “humble potter” is stepping even further into the home, offering interior-design services via the tongue-in-cheekily named Jonathan Adler Foundation for Interior Decoration. The decidedly for-profit foundation's offerings will range from high-style rearranging of sad spaces to full-scale interior design. Adler devotees can check out his decorating aesthetic by visiting his Broome Street store, where he's converted the basement into a showcase of possibilities. “People have pigeonholed my work in a *Wallpaper** magazine context. I love that aesthetic, but it's not the way I see my *oeuvre*,” explained Adler in his signature semi-sarcastic, Franglais drawl. “We have Louis chairs and Chinese Chippendale chairs, mixed in with my new lacquer furniture line, pottery, lighting, and some art.” No word yet on whether Adler's *Über*-stylist husband, Simon Doonan, will show up to work *his* magic on clients' closets. RIMA SUQI

PHOTOGRAPHS: FROM TOP, ALBERT WATSON; ANNIE SCHLECHTER; DASHA WRIGHT EWING.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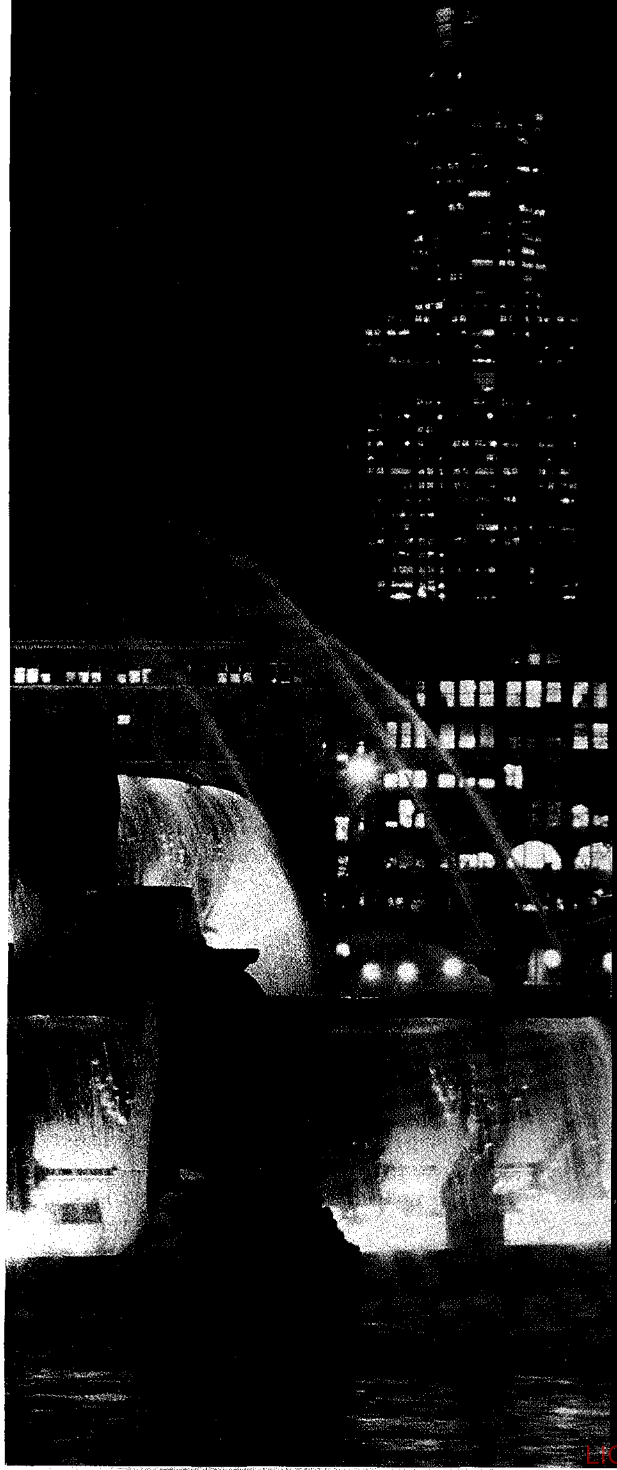
of Chicago's many spectacular sites



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By George

Clinton survivor George Stephanopoulos, the former Boy Wonder with the great hair, is now a Legitimate News Guy (with great hair). And he may be ABC's next big star.

MANY PEOPLE OF MY ACQUAINTANCE HAVE claimed to know—on, as far as I can tell, no factual basis at all—that George Stephanopoulos is gay.

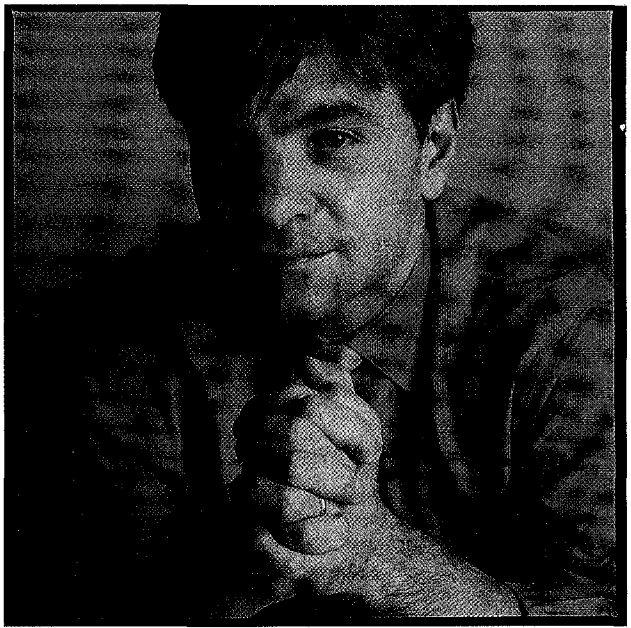
Of course, he was, until he got married late last year, a good-looking fortyish single man in Manhattan. He's a soft-spoken non–alpha male. He has really great hair. Obviously, too, his relationship with the president was intense—but then they broke up and now no longer speak. He wrote a political memoir that is unique in the genre, because fundamentally it's about his own emotional response to being as close as he was to the center of power (which has a lot to do with why he fell out of love with the president).

And then there's the way he looks at you: He listens in a manner that most self-absorbed A-list famous people never do (most non-A-list people don't listen like this, either)—it can seem like he's coming on to you (of course, women likely think this, too).

But most of all, I think the gay thing is used to explain why he doesn't act like we might assume he should. He's on his best behavior—it is exquisitely good behavior—because he may not want us to see who he really is.

After all, he isn't just your average A-lister and rising star at ABC News—a new and animated face among the deadwood there. He's a leading media savant of the time. Can we begin to fathom what force pulls him toward the limelight—and with what equal force, and determined deftness, he holds the light? This is no ordinary talent for self-promotion. He was, behind only Bill and Hillary (and perhaps Monica), the face of the Clinton administration. *The West Wing* is about nothing as much as it is about George Stephanopoulos (Rob Lowe is the alter ego, but really every staff member is a version of George). His is the only successful memoir (so far) of the Clinton White House. He is the hero, or the model for the hero, of the other big book about Clinton, the novel *Primary Colors.*

And yet, and almost everyone makes the observation, he is . . . nice. Decorous. Reasonable, amusing, intelligent, modest, deferential. Perfect. (One day when we were scheduled to have lunch, I inadvertently stood him up, and he spent the time waiting for me—I never showed—helping the hat check hang up coats.) It's like a science-fiction tale. The celebrity without vanity. Many media people were not just confounded but even a little annoyed when he got married to actress (and author of *The WASP Cookbook*) Alexandra Wentworth. If he's not gay, then there has to be another secret to explain George.



DISNEY CHARACTER: ABC News plush toy Stephanopoulos.

HE COULD, OF COURSE, JUST BE IN HEAVY-compensation mode—instead of compensating for his sexuality, he could be compensating for his celebrity. His conceit is to be an ordinary fellow. (Not just ordinary—*sensitive.*)

He's something like the heir to a great fortune who has decided to make it on his own.

My thesis, which I present to George in his not-very-impressive, standard-issue office at ABC (there are boxes everywhere), is that he's the only presidential assistant in modern history who appears to have built a successful, separate post–White House career, to have done more than just live off a depreciating reputation, to have a bona fide second act.

He says that can't be true and mentally rummages through a 40-year roster of presidential assistants (in addition to the boxes, presidential memoirs and histories are strewn around his office).

He offers Pierre Salinger as the example of a close presidential aide who has had a post–White House career (and confides that Salinger lobbied him to be ambassador to France), but I argue that Salinger was hardly successful (both his television career and political career petered out) and always in the Kennedy shadow. Ultimately, we settle on William Safire as the most successful presidential staffer, with a nod to Bill Moyers too. But it isn't really the same. They were lesser lights.

And George has not just parlayed well. In some sense, he's begun again, remade himself—learned something new. He's *rebranded.*

"He was willing to start as a cub reporter," says David Westin, the president of ABC News.

PHOTOGRAPHED BY MELANIE DUNEA/CPI.

Now, that is only partly true. You don't actually start as a cub reporter with a network position. (He's a talking head on the roundtable *This Week*, he regularly appears on *Good Morning America*, and he's a correspondent for *World News Tonight*.)

And yet there was something weirdly naked about George when he began reporting for ABC. It was almost a George Plimpton routine of a guy doing a job he had the heart to do but no qualifications for. He was a curiosity. There was even the sense that ABC was trying to make him into a mascot (and perhaps it has). There is something of a bashful, doe-eyed Disney character about him.

But now, several years into this gig, he may be the most intriguing person on network news. The contrast between Sam and Cokie and young George can be riveting. Sam and Cokie do the mannequin thing, the Queen Elizabeth–Prince Philip act (almost every network newsperson has that royal affectation), while George is huffing and puffing and dishing information and radiating intensity and being clearly all work and no play. George knows: "The game on television as well as in the White House," he says as we sit in his office, "is to reduce that emotional distance." (When he talks about the White House, he makes it seem like just another doing-well, upwardly mobile place to work.)

His style is to demystify and deconstruct (for at least twenty minutes after the Supreme Court decision on the Florida election, George was the only person on television who had any idea what the decision meant) instead of the usual television thing, which is to inflate, hype, harrumph. He's not stentorian; he can't do the television tone.

The bashfulness works. He's trustworthy—in a plush-toy sort of way.

With a little critical interpretation, you can see in him, even, a Cronkite thing. He is unexpectedly very basic. Very . . . straight. Uncle George. Well, Cousin George.

THERE WERE A FEW PEOPLE (ALTHOUGH, I should note, not too many) who, when George took the job at ABC, found it disturbing that a political professional could become a journalist (Diane Sawyer, also at ABC, was a lower-level Nixon flack). But these are questionable assumptions: Was George ever all that dedicated to politics (indeed, was George, only in his early thirties at the White House, ever all that professional?), and are network talking heads journalists?

George is, perhaps as much as anyone has ever been, a mediaist. What politicians do is work the media; what media people do is work the media. Same process. Possibly even the same goals. "Among the things that the White House does," George points out, "is produce a daily television show, manage a news cycle."

The move from politics into media has a certain similarity to the move, in another era, from politics into law firms. Ted Sorenson goes to Paul, Weiss; Nixon goes to Mudge, Rose; George Stephanopoulos, because he has a canny appreciation of the nuances of power as well as great teeth, goes to ABC. "But the people who go to law firms now also go on television," he says, just a little defensively.

Of course, George is also a careerist. (He was a Rhodes scholar who went to work for Dukakis and Gephardt before managing the Clinton campaign and then, at 31, became White House press secretary—a job he was fired from—and after that, senior adviser to the president; then he taught at Columbia University, wrote his memoir, and joined ABC). He realized what many people seem to have forgotten in these deeply partisan times: that the White House is not just about political fratricide but can also be about career enhancement. (I suggest to my ambitious, soon-to-go-to-college daughter that she could do worse than to study George's book, which offers all kinds of canny career tips.)

This could be the shameful secret he has carried: He's more yuppie than politico. "I had to work after the White House. I had to keep going. I had to be in an office. I had to be part of something. I had to do something other than, or in addition to, making a boatload of money. I had to keep going," he explains.

He's a cipher in that respect. He is able to start over without too much baggage.

Now, this could be, anti-George people (there must be some) might argue, because he doesn't entirely engage. George, for all his intensity, is also an observer; there's something positively disassociated about him, it sometimes seems. Or it could be because he engages *too* much—he's one of those overcommitted, 24/7, nineties types, who, having burned out (he went into therapy and onto Zoloft when he was working at the White House), has to cut his emotional ties and start all over again.

He's ultraidentified with the Clinton administration and yet—partly because he has the ability to look at Bill with a cold eye, and perhaps partly because of his own well-expressed woundedness (he's still in therapy)—comes out clean, smelling like a rose, in fact. Nobody else—Carville et al.—has been able to escape the Clinton odor entirely.

And not only is George clean, but he's risen to Objective Journalist and almost statesmanly status, complete with his premature Cronkitean vibe.

It's nice work if you can get it.

"You almost got the sense that **ABC was trying to make George into a mascot** (and perhaps it has). There is something of a **bashful, doe-eyed Disney character** about him."

ONE DAY SOON, MOST EVERYONE IN THE NETWORK-news business who has a big-time reputation (a reputation that comes from being on the air when there were only three networks and everybody in the country saw you) is going to retire or drop dead.

George, who admits he still doesn't really know how to read a TelePrompTer—he stumbles and he's shifty-eyed—may be one of the few guys left in TV news with some kind of major, high-recognition, national reputation.

He works like crazy, too. (TV people seem surprised that he makes phone calls, cultivates sources, finds out stuff.) Like every overachiever, he's worried, I'll bet, about being exposed as a fraud. He's always "insanely prepared," in one colleague's description, no doubt because he's afraid of someone noticing he's not a real journalist (which is, as it happens, the operative fear of almost every television journalist).

Plus there's his modesty shtick—which seems to fit not only a confusing world but the diminished power of network news.

When you ask them at ABC "How big can George get?" you can practically hear hearts flutter. Getting George may be one of the smarter things that's been done at ABC. It often seems, in fact, that ABC, more and more the also-ran network, may be holding George back—ABC has no cable news outlet, and George is obviously a guy made for getting less sleep and working multiple channels.

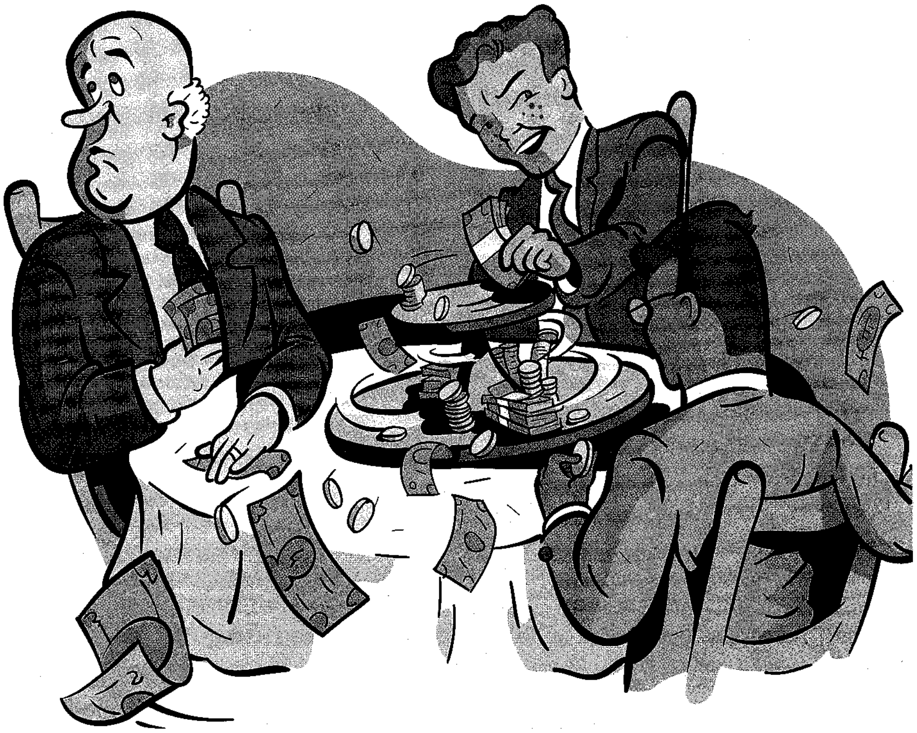
No matter. George's career will continue to unfold in some kind of canny, self-doubting, darling fashion. And he'll get very big. And we'll all love him still.

Even if he isn't gay. ■

James J. Cramer **THE BOTTOM LINE**

The Spinner's Circle

Wall Street keeps looking for the next Enron, but the real nightmare is Global Crossing, whose method for spinning gossamer profits is perfectly legal—and much more widespread.



THE FIRST TIME I EVER HEARD THE TERM *LAZY Susan*—when it was not in connection with the round platform that revolved on my mom's dining-room table—was eighteen months ago, and I couldn't believe my ears. An executive, a prominent executive of a major communications company, had told me how it worked. He said that he would give my company, TheStreet.com, a $6 million investment—his company was brimming with cash, flush from an underwriting—and then I would give it back in return for, well, doing nothing. We would get the imprimatur of the transaction with someone "respected" in the business, and his company would book the revenue. Let me get this straight, I said, you would give us an investment, but it would just be put right back to you in the form of some services payment? He nodded. "Sure, like a lazy Susan, you know," he said, and flicked his wrist as if to spin that lazy Susan filled with goodies toward me and then flicked it again so it was clear that it would come back to him. "Everybody's doing it."

I thought to myself, *Holy cow, that's got to be illegal*, but what the heck did I know, maybe the accountants blessed stuff like this these days. I mean, they did bless an awful lot of funny business at the end of the millennium. "Won't we get in trouble?" I asked. "Well, you don' t have to advertise that it's a lazy-Susan deal," he explained. I passed. I said that we wouldn't take money just to hand it back, that we had to do something with it, and if things worked out and it generated revenue, maybe we could do some business. He looked at me like I was nuts: "Why would I want to give you the money then?" With that, I got up and left a meeting that, had I done the deal, would have garnered lots of headlines and made lots of people happy even as we were doing nothing economic, nothing economic at all. And I found myself wondering how many companies I was investing in were also booking these lazy-Susan profits.

Earlier this month we found out how prevalent this lazy-Susan stuff was—and is—when the former financial officer of Global Crossing, which just filed for bankruptcy, alleged that Crossing had done a lazy-Susan deal with Qwest (which has denied the charge). He called it "round-tripping," another term for this chicanery. It inflated Global Crossing's and possibly Qwest's bottom lines.

If ex-Enron execs weren't taking the Fifth on national television, believe me, the focus would be on the stuff that went down at Global Crossing, because in many ways Global Crossing is even more frightening than Enron. That's because round-tripping, unlike the phony fictions of Enron, is a *legal* and accepted practice in New Corporate America. I can't tell you exactly how many dot-coms made their livings off lazy-Susan deals. But I do know that this was the established way to do business in the New Economy. I can think of a half-dozen lazy-Susan deals that I know personally, although they would all probably claim that there was some economic purpose behind the deal. Web and telecommunication companies took the money (and gave it right back) because without it they couldn't make Wall Street's projections. And executives readily acceded to eating at the lazy Susan because they couldn't fool people any more with barter revenue, its predecessor in the fictional operating game.

Right now the Street thinks it's in the

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ILLUSTRATED BY DANIEL FREY.

grip of Enronitis, the disease that consists of creating off-balance-sheet partnerships that can miraculously and illegally turn capital gains—even capital gains not taken—into operating earnings. I think that is a false plague, a Legionnaires' disease, if you will, that kills a few who catch it and then vanishes, never to strike again. I can't imagine a company even trying to get away with Enroning the books after what's happening to the Enron team now.

To me, the more likely contagion is the illness that overcame Global Crossing, because unless you have someone come forward and admit that the money was taken under a round-trip quid pro quo, you can't be sure who else is still doing it. Oh, it may not always be done with the same blatant I-give-you-money-you-give-me-money stratagem, but it's definitely happening more than you think. In fact, around the same time that Global's former financial vice-president was calling attention to the company's problems, the *Wall Street Journal* accused Elan, a specialty drug company, of using some very lazy-Susan-ish accounting of its own, and the company's stock plunged.

So which industries do I think are most likely to catch this plague?

Telecommunications companies and their providers are just desperate enough, in a falling-revenue environment, to succumb to lazy-Susan configurations. I would not be surprised if some of the larger providers made a host of these kinds of deals to keep sales propped up. Biotech companies, which can take public money and give it to other entities, which can then pay them back in "revenues," are susceptible, too. Unless auditors are willing to ask tough questions about what was received for payments and why "investments" were made with companies that seemed rapidly to turn and buy services from the investors, we are liable to see the disease surface repeatedly in the next few quarters, as deals agreed to pre-Global Crossing continue to generate the round-trip.

How serious is the contagion? Let's put it this way: When I got in the business of stock picking, the watchword was that earnings could be manufactured by clever accountants, but that sales and cash flow never lie. Lazy-Susan deals put the lie to that. And they make me feel like any company that came of age during the period when these deals passed muster must be checked and double-checked to be sure that the revenues are real and not just regurgitated. ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions he takes may change at any time. **E-mail: jjcletters@thestreet.com**

HENRI BENDEL

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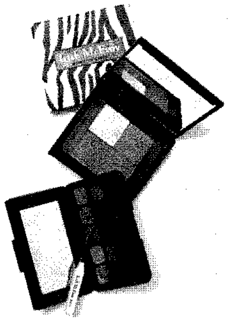

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Joanne Kaufman STRONG MEDICINE

The Light Fantastic?

Clients burned or scarred during laser hair-removal treatments at tony day spas have left doctors debating who should—and who shouldn't—be doing these procedures.

IN RETROSPECT, THE RED FLAGS WERE WAVING from the moment the young administrative assistant at a brokerage firm arrived at the East Side spa for a consultation last summer. There was the waiver she had to sign, absolving the clinic of any responsibility for burns and pigmentation changes; that seemed to be fairly standard. Then, a few days later, a blotchy brown spot appeared where the technician had done a patch test. Even that didn't deter her; after all, everything looked so clean and professional, and the price—$400 per session to de-fuzz her underarms—was right. As an added incentive, the manager not only offered reassuring words but promised to do the procedure herself.

But when the client showed up for her appointment, a technician began the procedure. "The minute he applied the laser, I felt excruciating pain," says the woman, who asked that her name not be used. "It felt like my skin was being ripped off. I told him to stop, and he said, 'Don't worry, your skin is just reacting to the laser. If you stop, we're still going to charge you.' So I let him finish. And when I got up and got dressed, my skin was burning and swelling. The manager gave me some cream and said, 'Well, you *did* sign the paper. You should have known people react differently. What credit card are you going to use today?' There was scarring all over, gigantic brown spots, skin peeling and burns.

"The blotches are still there," she adds now, months after the ill-fated procedure. "I can't wear anything sleeveless anymore."

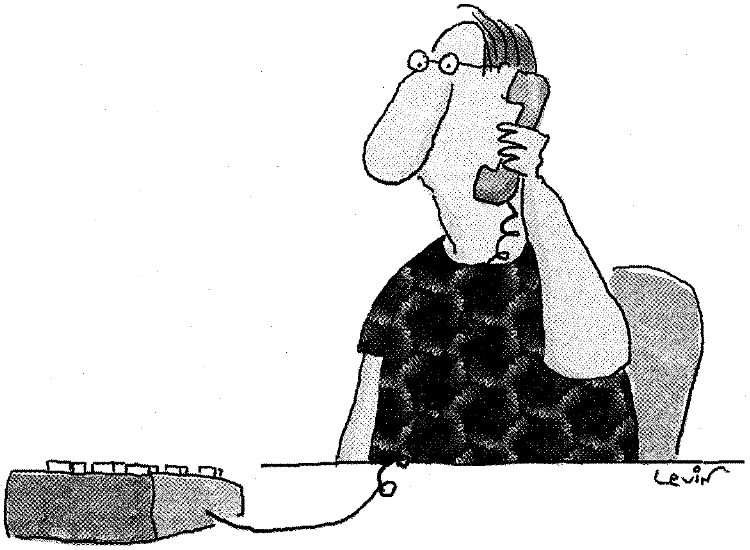
DERMATOLOGIST ROY GERONEMUS IS, I'M told, the go-to guy for all inquiries about the latest controversy in the skin trade: whether nonphysicians should be performing laser and intense-pulse-light hair removal. Technologies that have burgeoned into an extremely lucrative industry, they do a nice job of depilation on certain skin types (the ideal client has fair skin and dark hairs, and will typically require a minimum of three treatments for "permanent reduction of hair growth," experts say). In the wrong hands, however, they pose similar risks: pigment changes, burns, and scars while, adding insult to injury, still leaving you hairy.

Such mishaps at the dozens of spas in the city have sent a steady stream of patients to the offices of Geronemus and other skin specialists. Investment banker Kim McMillon, for example, who's suing the Greenhouse, a tony 57th Street day spa, for burns she says she suffered during a laser treatment to remove a few hairs from her cheeks and neck. (A spokesperson for the Greenhouse, now under new management, confirmed the essentials of the case.)

"You need training in the problem that's being treated as well as the device that's being utilized," says Geronemus. "You have to exercise clinical judgment, because lasers interact with the skin in different ways depending on the age of the patient, the skin type, the skin color. This is not like a point-and-shoot camera.

"Entrepreneurial types feel these procedures can be done with impunity because doctors have done them safely and successfully," he continues. "We disagree and have the data to support the fact that we're correct." Indeed, in a recent survey of 2,400 members of the American Society for Dermatologic Surgery, nearly half said they were seeing patients seeking help for botched laser and intense-pulse-light treatments. The number includes David Kriegel, who's treating a woman with both hyper- and hypopigmentation (white and dark spots) following laser hair removal at a spa. "She had the section done from her chest to her abdomen. It's a rectangular configuration, so the whole area looks abnormal," says

Second Opinion By Arnie Levin



"Welcome to the home-surgery hotline. For coronary bypass, press 1 now. For appendectomy, press 2. If you need a surgeon, press Operator, dummy."

ILLUSTRATION BY ARNIE LEVIN.

Kriegel, director of dermatologic surgery at Mount Sinai.

Geronemus has treated models whose careers have been cut short by burns from laser hair removal. One patient had a mole removed at a spa. "She came in with a large scar on her lip," Geronemus says. "There had been no biopsy taken, and we don't know if it was cancerous or not."

Places like Skinklinic, Completely Bare, and Skin Ovations count on the skill of their nurses and aestheticians; a clientele eager for personable treatment ("We like to feel we're giving you a big hug while you're here," says Skinklinic's founder, Kathy Dwyer); and a major return on their investment in high-tech machinery.

"The yield is significantly higher than with a manicure, especially when they're not using physicians to perform the procedures," says Geronemus, whose own office, the Laser & Skin Surgery Center of New York, charges $300 to $800 per session of hair removal, compared with $150 per session and up at Skinklinic.

Some dermatologists have been more sanguine about sharing their territory. "The laser procedures fit well into a spa environment if done correctly," says David Goldberg, director of laser research in the dermatology department at Mount Sinai School of Medicine. When he was president of the American Society for Laser Medicine and Surgery, Goldberg took a controversial stand: "The Society said licensed health-care professionals under the supervision of a trained physician should be allowed to do less aggressive cosmetic laser procedures," he says. "I took some heat for that, but we felt they were fairly simple to do. So we started training LPNs, RNs, and physicians' assistants in hair removal with the assumption that they'd do them under a doctor's guidance.

"The problem is, it didn't work out that way," Goldberg adds. "Now you have them in these spas doing treatments without supervision."

IN FACT, IT ISN'T ONLY SPAS AND SELF-STYLED skin clinics that are expanding their rosters of services to include high-tech procedures. Doctors with no dermatological training are looking for new revenue streams. Kriegel recently attended a seminar on laser treatment where he was joined by internists, endocrinologists, and OB/GYNs.

"A gynecologist deals with women who have hair-removal problems and spider veins, and they want to add features to their practice," says Goldberg. "They take those weekend courses, and I would argue that they're potentially no better than nonphysicians." In fact, Upper East Side dermatologist Stephen Kurtin recently treated a patient for burns sustained during a facial resurfacing performed by an oral surgeon.

Patients can be forgiven for their confusion as to when something stops being a beauty treatment and starts becoming a medical procedure. In fact, one could argue that dermatologists themselves are blurring the line—particularly those practitioners who offer their own makeup and skin-care products.

"There has always been a fine line between nonmedical and medical beauty treatments," acknowledges plastic surgeon Alan Matarasso. "In the past, the worst thing that happened was that the nonmedical treatments didn't work. Now there is a whole new generation of treatments where the stakes are much higher. And the consequences much more significant." ■

What to consider when thinking about hair removal: Make sure there's a supervising doctor on the premises, according to Geronemus and others. Ask the doctor if the recommended treatment is appropriate for your hair and skin type, and if the staff is prepared to handle unanticipated reactions to treatment. And find out as much as you can about the facility's track record before putting yourself in its care.

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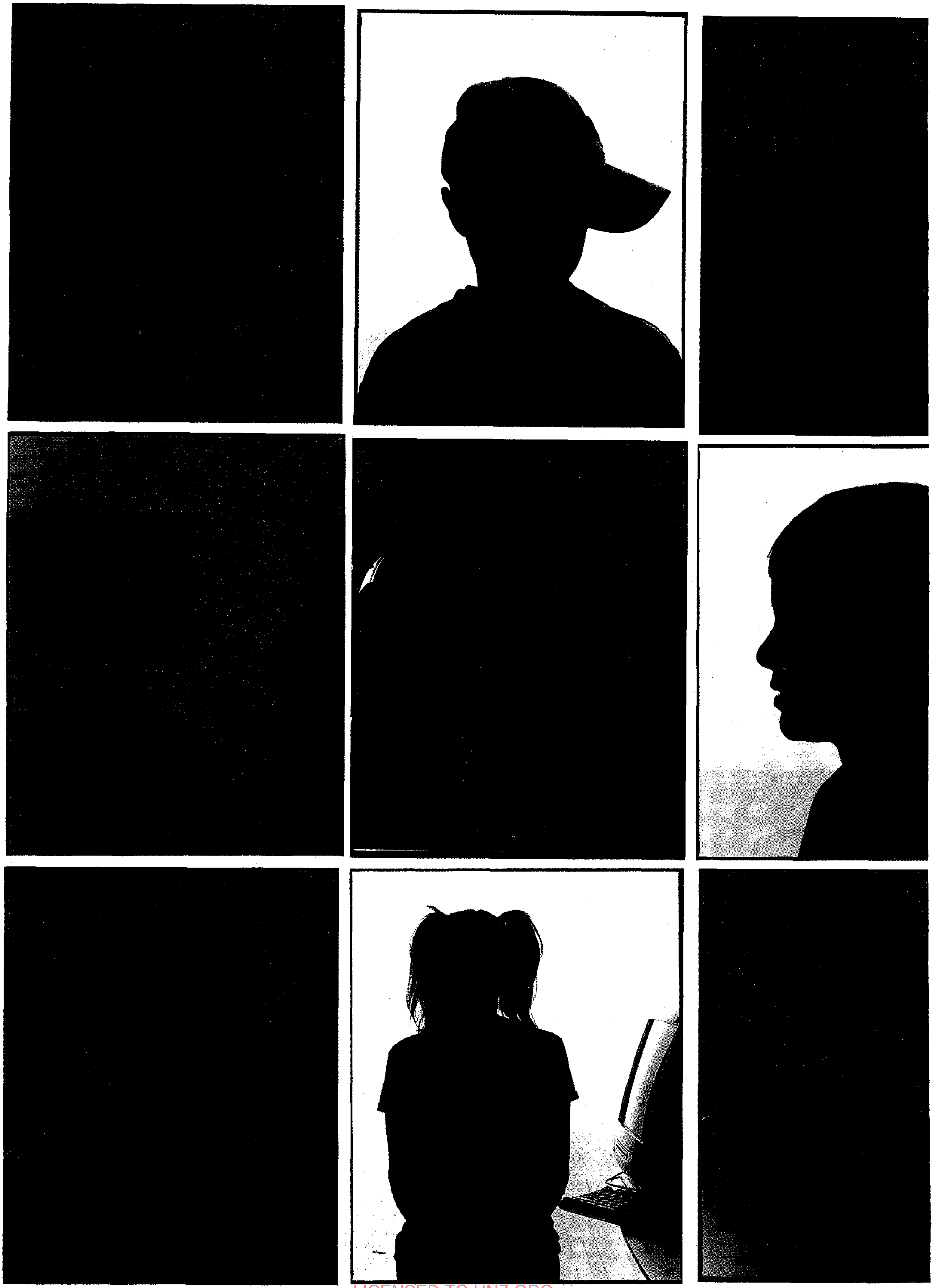

SEX TALK IS NOTORIOUSLY CHEAP IN INTERNET CHAT ROOMS, BUT TROLLING FOR UNDERAGE PARTNERS ONLINE GOT A LOT MORE EXPENSIVE WHEN WESTCHESTER DISTRICT ATTORNEY JEANINE PIRRO LAUNCHED HER PEDOPHILE SEX STING. MORE THAN 50 ARRESTS HAVE BEEN MADE—AND NO ONE HAS WALKED. BY D. T. MAX

MOUSE TRAPPED

IT WAS GOING DOWN THE SAME WAY IT HAD GONE down a dozen times before. Lydia, a criminal investigator attached to the Westchester district attorney's office, was waiting at a shopping mall in White Plains in her white blouse, plaid skirt, and Skips. This was the uniform she had described to Bruinbud43 in a chat room. Just the thought of this teenage virgin dressed for private school had been enough to make him masturbate. He had wanted to get her off in turn, promising to show her how to get pleasure from her own body. He had sent her a photo of a man and an underage girl having sex. "looks like it hurts!" she'd written back. "no it feels good if done right," he'd replied.

Online, Bruinbud43 had warned her about chat rooms: "be careful don't get hurt."

"thank u i'm sorry for bothering u," Lydia had written back from her desk in the D.A.'s office.

He'd responded: "just wanted to help you since you new in here. think you're a doll."

Lydia sat on a bench in the mall; Bruinbud43 checked out the area until he saw her, approached, and sat down. He was in his early forties, and bald.

The personal slogan on his AOL profile was "Enjoy life for it is short. Take that chance." Bruinbud43 had told Lydia he made computer systems in Maryland. He loved her and would never do anything to hurt her. After they'd made love, he would look for a new home near her.

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PHOTOGRAPHED BY BEN BAKER

They would grow old together.

Who really knew? Just as she wasn't a student at Good Counsel Academy, he probably wasn't a computer programmer. He probably had no intention of taking her to a hotel room—the car would probably be fine.

Lydia is small and had made herself up, following the advice of her teenage niece, but even so, 30 didn't look like 13 unless you really wanted it to. She said, "Oh, I thought you had hair." She gave the signal, and the backups approached. Bruinbud43 was trapped.

SINCE IT BEGAN IN JULY 1999, the Internet-pedophile sting has grown from a modest law-enforcement effort into a prosecutorial home run for Westchester district attorney Jeanine Pirro. To date, 50 men have been arrested; 44 have pleaded guilty, and the remaining six cases are pending. So far, no one has been acquitted. Convictions tend to occur at the end of the week. It's happened so often they have a nickname for it in the D.A.'s office: Pederast Friday.

"We were surprised by the number of arrests," says Michael Delohery, one of the prosecutors in charge.

THE COPS SAY IT'S THE CHILD PORN THE PEDOPHILES SOMETIMES E-MAIL THEIR POTENTIAL VICTIMS THAT GETS TO THEM MOST. THE PICTURES OF DRUGGED-OUT PRETEENS BEING PENETRATED BY FACELESS MEN. "LOOKS LIKE IT HURTS," THE OFFICERS TYPE BACK.

What's more surprising is the profile of the offenders: mostly middle-aged male professionals, some family men, the sort who don't often show up in the crime columns. They include one priest, one coach, and six teachers. Twenty-five percent of them had regular contact with children. Arrest No. 26 was James Irwin, the principal of Our Lady of Mount Carmel in the Bronx. No. 32 was Kenneth Lawrence, a sports director at Club Fit in Ossining who taught children's programs. No. 41 was a history teacher at the prestigious Harvey School in Katonah. Arrest No. 42, John Castaldo, of Stamford, Connecticut, was not only a priest but the one whom other priests sent young boys to see when they confessed the urge to masturbate.

All these defendants pleaded guilty to the charges arising from the sting. Together they have consolidated Pirro's reputation as a crusader on behalf of women and children. "There is no question that we have deterred many people from doing what they might otherwise do," Pirro says. "We are having the effect that we want." Still, not everyone is a convert. Some argue that there's less here than meets the eye, that this is prosecution as theater, a way to win the gratitude and votes of middle-class parents in a relatively safe county.

Pirro's interest in Internet pedophilia began eight years ago in Seattle, where one of the first nationally publicized cases took place. In 1994, a Seattle postman named Alan Paul Barlow began exchanging e-mails with a 14-year-old Mamaroneck girl. Compared with the explicit Instant Messages Pirro's investigators have been fielding in the D.A.'s office lately, they were almost quaint. Barlow described all the things his "Oscar" would like to do to the girl's "Love Bunny."

Eventually, they agreed to meet, and Barlow flew east to visit her. He booked a motel room and picked her up. His plan was derailed only by the remarkable coincidence that the girl's mother bumped into the two of them at the local mall. The subsequent arrest of Barlow brought law enforcement—including Pirro, in whose jurisdiction the arrest took place—national attention.

There had been this lurking fear of the Internet as a danger to children, and now it was confirmed. The Internet invited the guys in raincoats right into your den. If you happened to be a young, ambitious district attorney with a special interest in abused children, this was the kind of case you couldn't help but notice.

It took Pirro several years to formulate her response. First, she had to persuade the State Legislature to make typing dirty with a minor on the Internet into a felony. But once that was accomplished, the sting started in earnest. The first man apprehended was one Robert DeCarlo, on July 21, 1999. Among the most recent was Robert Sternberg, an accountant from Spring Valley, New York, arrested in early January. Steady as raindrops, the disgraced names appear in the local paper of record, the *Journal News*, and on News 12 Westchester. Michael Stavola of Danbury, Connecticut; Timothy Austin of Yonkers; Steven Gellhaus of Rye Brook; Christopher Prato of Katonah.

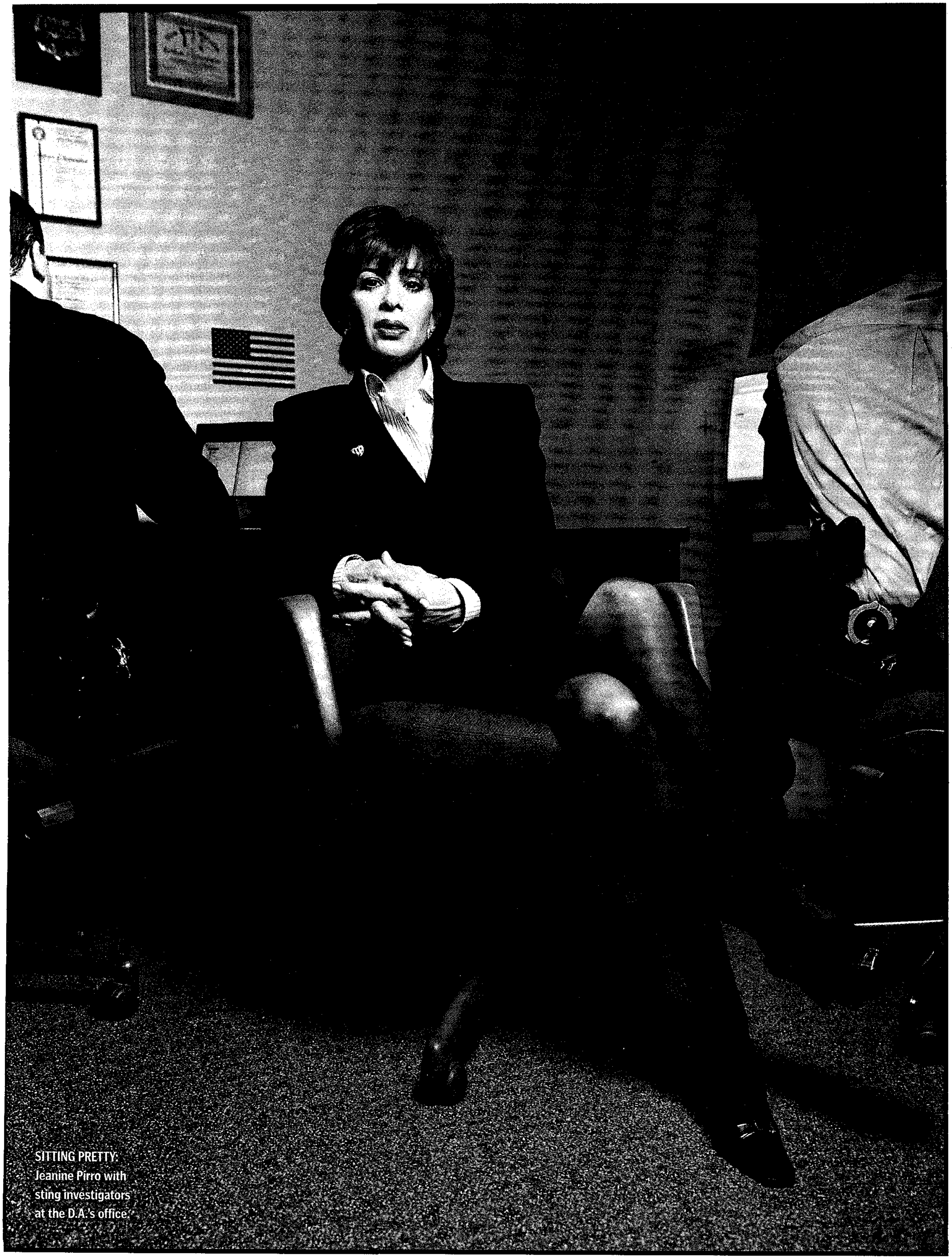
There have been six men in retailing, three in the building trades, five unemployed, nine corporate executives, four in computer services, an actor, a med-school student, and an employee of the *Daily News*. One, Nicholas Puner, was the planning chairman of affluent New Castle. For defense lawyers, the sting is a mini-industry. "Basically, every significant defense lawyer in the county has a client," says Vincent Briccetti, who represented Puner and Castaldo.

The Barlow case was the inspiration for the sting as a law-enforcement strategy, but its emotional roots—the reason it is so popular in the county—stem from the nature of the Internet. "For the first time, the pedophile is in my home. He's not at arm's length anymore," says Pirro. "And that's shocking."

The county has always had its share of perverts loitering in school yards and video arcades. That hasn't changed. What's different with the Net is the pool of potential victims. It's all about access. A pedophile sitting in Yonkers can seduce a child online in Rye, Bedford, or Chappaqua—no matter how innocent or protected the child. "You can have absolutely no idea who's talking to your children," Pirro continues. So just as in an earlier era police officers went undercover into public rest rooms, now they patrol the World Wide Web.

The idea was seductive enough to catch the attention of Nassau County's district attorney. "Seeing Westchester's success, we realized we could do this, too," says Stephen Treglia, the A.D.A. in charge of the effort, whose department made eight arrests last year. More recently, Suffolk County has followed, as has the New York City Police Department. The Queens D.A. has been in touch. Pirro herself, despite the political damage she sustained after her husband, Albert, a lawyer and Republican lobbyist, was convicted of tax evasion in 2000, was re-elected in November. She won in part, according to Antonio Castro,

PRODUCTION BY STEPHANIE COHEN; GROOMING BY JANE CHOI/ENNIS.



SITTING PRETTY: Jeanine Pirro with sting investigators at the D.A.'s office her Democratic opponent, because of the pedophile sting, which started about a year after her husband's problems first hit the papers. Not surprisingly, Castro is skeptical of its merits. "It's all image. It's all public relations," he says. "In the last two years, it's all she's done to make a name for herself."

The New York *Times* endorsed Castro, who had no political experience, in the race, applauding the two-term D.A.'s record but arguing that Pirro's claims of ignorance of her husband's tax situation had left a "lingering cloud" that would "undermine trust in her office." It was a tight contest; with a war chest one sixth the size of Pirro's, Castro drew within six points.

PIRRO'S STING IS RUN FROM THE fourth floor of the courthouse in White Plains. Down the hall, the narcotics and fraud units do their work, but here the talk is of sex. Not that the environment is sexy. It's a windowless room. The only pictures are of the smiling children who belong to the investigators, Pat (who has two) and Brian (four). Lydia joins them for certain cases, but usually it is just the two of them sitting at their adjoining desks, using laptops seized in drug raids. They have EnCase software and a 60-gigabyte forensic tower to decode the child pornography on suspects' hard drives. "It's usually the NSA"—the National Security Agency—"that has this stuff, so it's pretty good for a local district attorney," Delohery, their boss, says proudly.

"IT WAS A SEARING EMOTIONAL EXPERIENCE," SAYS ONE WESTCHESTER MOTHER WHOSE SON WAS ABUSED BY A TEACHER WHO USED E-MAIL TO CULTIVATE HIS VICTIM. THE BOY HAD BEEN TAUGHT TO BE CAREFUL ONLINE. "BUT HE WAS VERY UPSET. HE FELT BETRAYED. HE BECAME SEVERELY DEPRESSED."

In fact, there is little that is high-tech about this operation. It is classic sting work, requiring patience, focus, and an aversion to fresh air. Pat, 39, who is swarthy with dark hair, is senior on the desk. Previously a member of the organized-crime squad, he was in from the start. He recruited Brian, 36, who calls it "the most satisfying work I've ever been involved in." A former Internal Affairs guy in the Treasury Department, Brian works out and looks firm, gun at his waist; Pat, once a beat cop in Mount Vernon, is softer and more easygoing. "When I first started, people would comment on how cold and clammy I looked," says Pat. "But now it's much easier." He jokes about the work to keep himself sane.

Sometimes they go days without a nibble. Sometimes it takes just minutes. Their record from first contact to meet is three hours. Today it is Pat who gets a bite, from Quickfire9 in an AOL chat room aimed at men.

"Hi. What's up?" writes Quickfire9.

Pat types back in his best unpunctuated teenagerese: "Hi nothing u?"

Quickfire9: "where are you?"

"how old r u i'm 15 white plains," replies Pat.

Quickfire9 answers: "38 Porchester. What are you looking for? wy are you in this room?"

"just watching," types Pat. He edges himself in and out of his chair, sips on a diet soda, and waits. Strategy is everything in a sting.

"have you had sex before?" Quickfire9 types.

That's easy. Pat has had to deny this more times than Doris Day: "no."

Quickfire9: "do you like boys or girls?"

Also obvious. Teenagers like to explore. And from a law-enforcement point of view, why limit the pool of potential perps? "both i guess . . . what are u looking for? if i can ask."

Quickfire9: "To hookup and have clean safe fun in the nude."

"cool," taps in Pat.

Oblivious to what is actually unfolding, Quickfire9 continues: "do you j/o a lot."

Pat: "what's j/o?"

Quickfire9: "jerking of." In his eagerness, he has flubbed the typing.

Pat: "yeah u?"

Quickfire9: "yes."

"i've gotta go soon," Pat writes before asking: "u ever been with a guy my age b4?"

Quickfire9 says no. Pat is about to log off when, unexpectedly, he gets a bite.

Quickfire9: "but I'd like to try it.

"i suck on your dick till you came," he adds.

Pat types: "try what?"

Quickfire9: "being with 15 year old."

The investigator exhales. There are three main defenses accused pedophiles use, and a lot of Pat's energy goes into taking them off the table. The first is the I-didn't-know-he-was-illegal defense. That's gone now.

Quickfire9 is so excited by Pat's supposed age that he says he has to go. Pat urges him to keep in touch before logging off. He then relays the conversation to Delohery, who arranges a subpoena for AOL so the officers can verify Quickfire9's subscriber information: Richard Manuli, an EMS worker from Port Chester.

A few days later, in the late afternoon—prime time for pedophiles trolling for teenagers—Quickfire9 is back online and delighted to find Pat logged on. He wants to know when they're getting together. He'll skip work so they can meet in the morning.

"school dude remember i'm 15!" Pat objects. Instead, he proposes a Friday afternoon. Quickfire9 agrees. Then Pat asks for a picture, and is pleased when he gets it—Quickfire9 has just lost his second out, the it-wasn't-me-on-the-computer defense. So he decides to give the guy a little present in return: He says he has to go shower. He laughs as he types it. Quickfire9 answers quickly: "ok don't play to much."

"no time," Pat replies honestly. His family is waiting for him at home.

All that remains is to schedule the meet, but when Pat IMs Quickfire9 a little later, he finds him initially suspicious. Maybe someone has mentioned the sting to Quickfire9. Maybe he has been reading the local paper.

Quickfire9: "your not a cop or anything are you."

"i am way too young to be a cop!" types Pat. He knows few pedophiles stop at this point. What caution Quickfire9 possesses has been overcome by Pat's revelation that his penis is "8 1/2 - 8 3/4 hard."

After he picks him up, where, Quickfire9 asks, can they go?

Quickfire9: "Your house is no good right."

Pat can hardly keep a straight face as he types back: "NO! if i got caught i'd get killed."

He suggests a local park. Quickfire9 is unsure; maybe he's thinking he's too old to have sex in the grass. So Pat types: "i drive by there sometimes with my mom."

That does it. "kewl," exclaims Quickfire9.

Pat: "Friday at 3:00."

Friday, at 3 P.M., Quickfire9 will lose his third and final defense, the it-was-just-an-Internet-fantasy defense.

THE COPS SAY IT'S THE CHILD PORN THE PEdophiles sometimes e-mail to their potential victims that gets to them most: the pictures of drugged-out preteens being penetrated by faceless men. "Looks like it hurts," the officers type back. "It's the one thing about this job that still twists me," says Pat. Otherwise, they claim they can turn off, put a wall between themselves and their work. They type and plot, tell an occasional joke. Brian says he is always thinking of the next step. It's like playing chess with a pervert.

After the first few arrests, Delohery and his colleagues asked some of the defendants to critique the cops' performances. They advised them to spell worse and use less formal grammar: No teen would write, "what r u looking for? if I can ask." The cops also learned not to be so impatient, and how important control is; how no matter what, the pedophile must be able to *feel* the inexperience on the other end.

Brian is now corresponding with someone using the screen name Jimmy37777, who tells him to describe himself.

Brian, shoulders squared in his chair, types: "i'm into runnin people say i'm pretty."

Another day, Jimmy37777 asks him his cup size. Brian replies: "34b."

"i love b cups," Jimmy37777 writes back. "hate anything bigger than a c . . . "

JEANINE PIRRO IS THE FIRST WOMAN DISTRICT attorney in Westchester's history. Her office emphasizes domestic crime. It does extensive outreach to victims of abuse, something the previous D.A.'s, whose black-and-white photos line the corridors, might not have thought worth worrying about. She has dispatched 100,000 flyers on Internet safety, provided peepholes for the doors of the elderly, and handed out free cell phones to battered women. She supports the death penalty and the Brady Bill. You don't need a pollster to see that she could help solve the Republican Party's problem with women if she were to run for higher office. She was mentioned not only as a replacement for Betsy McCaughey Ross as lieutenant governor under George Pataki but also as a successor to Daniel Patrick Moynihan in the Senate.

Those hopes headed south with her husband's conviction. After serving eleven months in a Florida jail, he was transferred two months ago to a halfway house in the Bronx. Though Jeanine supported him by regularly appearing by his side during the trial, it was damaging, not least because it raised urgent questions about her own awareness of the situation. How come she never quizzed her husband on how he was paying for their enormous $1.7 million home in Harrison, with its ornate $45,000 security gates? And what about the designer pen for the family's Vietnamese pot-bellied pigs? What about the jewelry?

"She's a smart woman with an eye for detail. Should she have known the mother's Mercedes was charged to the company . . . ?" her predecessor Carl Vergari asks, trailing off. Because Pirro announced her Internet sting so soon after her husband's troubles began, her critics have always seen it as an act of political opportunism. "The sting has got a lot of political pizzazz, and parents go for it," Vergari says.

THE PHOTOGRAPHER HELMUT Newton once took a stern portrait of Pirro for *The New Yorker*. It hangs in her office, as an answer of sorts to all those black-and-white shots of her predecessors. "Maybe I should go into therapy," Pirro says when I ask her what drives her. She smiles at me from behind her enormous desk. "Maybe I'd understand myself better." We both laugh; it's clear she's not going anywhere near therapy. Then she tells me of a crime that deeply touched her, the beating death of a girl named Christi Bruin on Halloween Night 1979.

"I was pretty new, and it just stayed with me," she says. "All the warning signs were there. She'd been beaten with a switch, she'd been made to stand in the hallway, and all the neighbors saw it; she would show up with bruises on all the different parts of her body. She was 4 years old and she had old fractures, new fractures, she'd been beaten to death. I couldn't help but think, *Here it is, Halloween Night, and all these kids are running around getting candy and treats. And she's being beaten to death.* It just struck me, and it still does." She named her own daughter Christi in memory of the victim.

"I saw the sickest thing this morning," she continues. "This guy was jerking off on a Webcam. We just signed on—you can just sign on, a kid can sign on—and he's there masturbating. It's just there and available." She says she wants to start another sting operation, to go after such people. I inquire as to what law he's breaking. "The question is," Pirro continues, undeterred, "is it disseminated to an individual for the purpose or with the intent of harassing, annoying, or alarming, or knowing the individual was a minor?"

The standard understanding of sex offenders is that they need help. "You're not going to help them surmount their problems with a public branding," says Dr. Fred Berlin, the founder of the Johns Hopkins Sexual Disorders Clinic. "In fact, it's counterproductive." He explains that many offenders were themselves abused as children and go on to repeat the cycle. Pirro is unmoved. "These people are determined; they are devious and calculating," she says. "They're evil."

"It was a searing emotional experience," says one Westchester mother whose son was abused by a teacher who used e-mail to "cultivate his victim." "He was very upset. He felt betrayed. He became severely depressed." She says she had taught him to be careful, too. "We had conversations about pedophiles posing as teenagers," she says. Pirro has also warned her own children, laying down strict rules for Christi and her 12-year-old brother online. "As soon as someone asks for any communication—for a kiss, even something as minor as that—they immediately sign off." Delohery closely supervises his son when he's online. Quickfire9 arrived for the meet with duct tape and a blanket in his car.

I ask Pirro whether the large number of arrests suggests that Westchester is harboring more than its share of pedophiles, and she shoots back, "Westchester by no means has more of this problem than any other county anywhere else across the United States."

But Parry Aftab of Cyberangels sees something specific to the suburbs here. "You don't see this problem in the inner city," says Aftab, whose group works to protect children online. "Ask a kid there to take pictures of himself and send them, and they will say, 'Are you kidding? Get a life!' But the kids in Westchester live in houses with fences and burglar alarms. They're clueless. I wish she'd take all that money that goes into the sting and put it into educating them instead."

And some Westchester residents find the idea of the sting almost as disturbing as the behavior it uncovers. "Even though the men are creepy, the sting is creepy, too," says one Westchester father of three.

"People here are frightened," adds Ben Cheever, the writer, who has lived in the area since he was 3 years old. "People are anxious because of the incredible distortion of the world they see on the news . . . They trust her to take care of them, but she just makes everyone tenser. It's a sick relationship." Ben's father, John Cheever, famously chronicled suburban life in his fiction—and his homosexual

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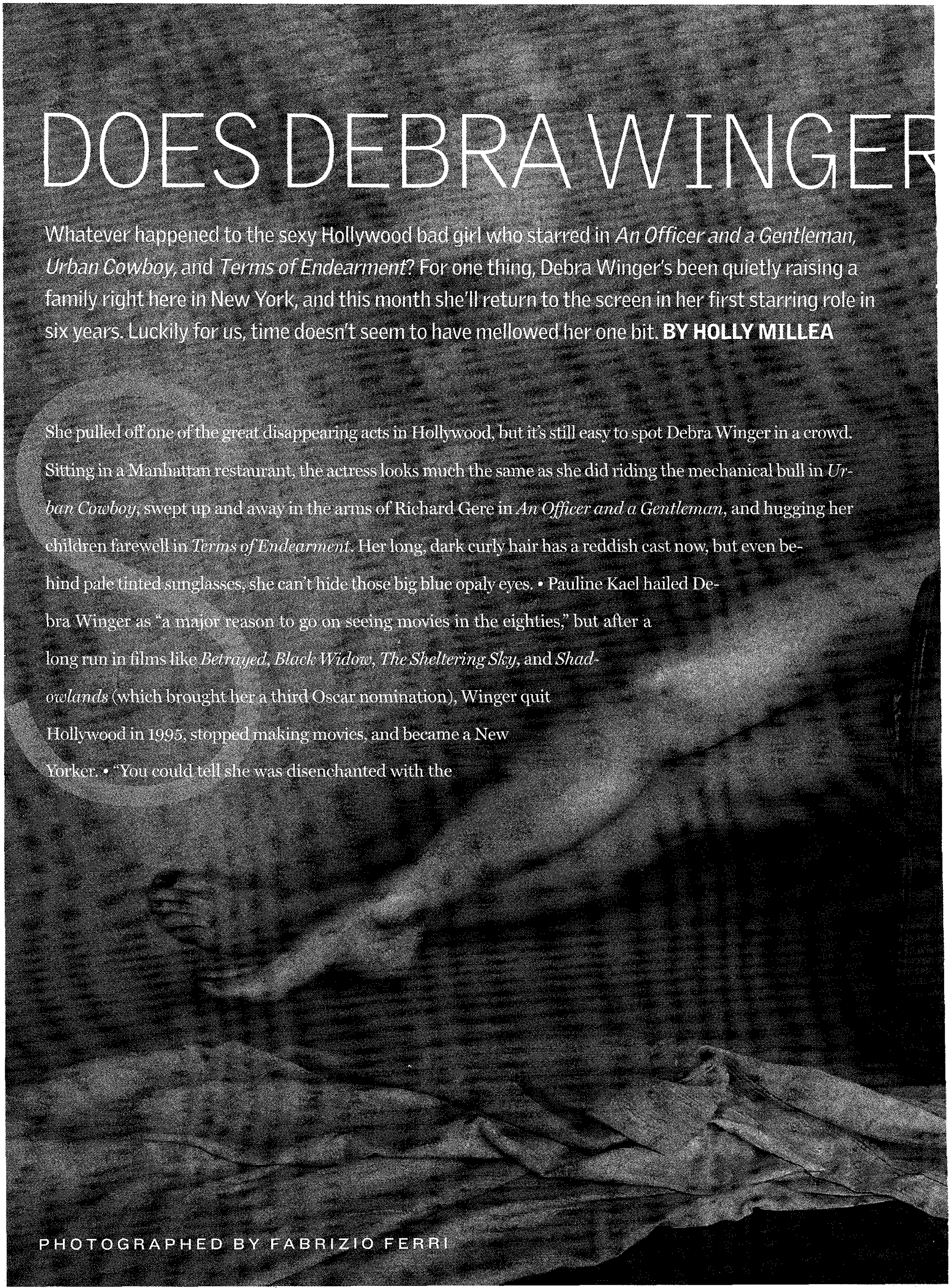
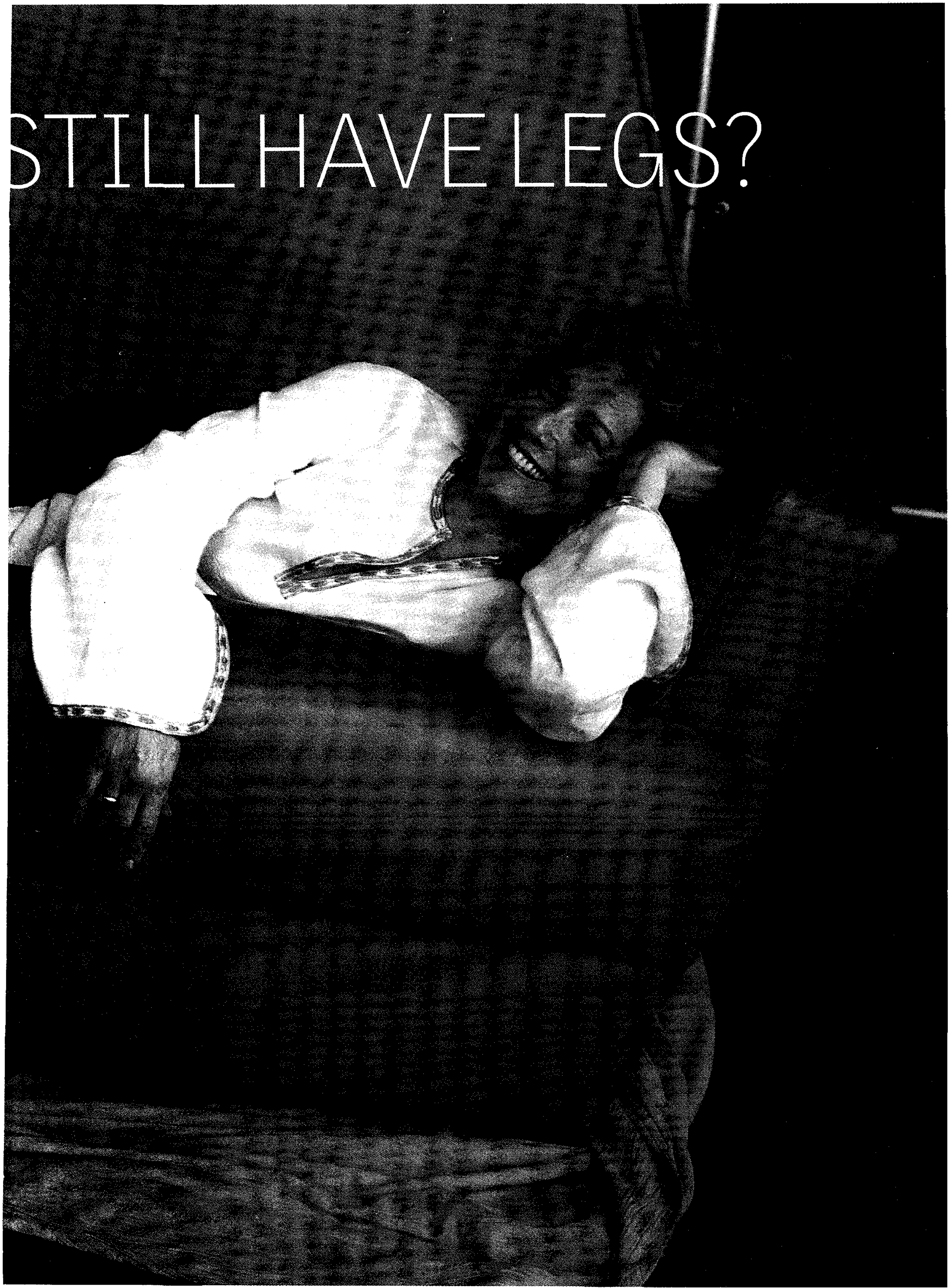


DOES DEBRA WINGER

Whatever happened to the sexy Hollywood bad girl who starred in *An Officer and a Gentleman, Urban Cowboy,* and *Terms of Endearment*? For one thing, Debra Winger's been quietly raising a family right here in New York, and this month she'll return to the screen in her first starring role in six years. Luckily for us, time doesn't seem to have mellowed her one bit. **BY HOLLY MILLEA**

She pulled off one of the great disappearing acts in Hollywood, but it's still easy to spot Debra Winger in a crowd. Sitting in a Manhattan restaurant, the actress looks much the same as she did riding the mechanical bull in *Urban Cowboy,* swept up and away in the arms of Richard Gere in *An Officer and a Gentleman,* and hugging her children farewell in *Terms of Endearment.* Her long, dark curly hair has a reddish cast now, but even behind pale tinted sunglasses, she can't hide those big blue opaly eyes. • Pauline Kael hailed Debra Winger as "a major reason to go on seeing movies in the eighties," but after a long run in films like *Betrayed, Black Widow, The Sheltering Sky,* and *Shadowlands* (which brought her a third Oscar nomination), Winger quit Hollywood in 1995, stopped making movies, and became a New Yorker. • "You could tell she was disenchanted with the

PHOTOGRAPHED BY FABRIZIO FERRI



STILL HAVE LEGS?

business," says her friend, novelist Tom Robbins. "She liked the work, but not the other stuff. And Hollywood is mostly about the other stuff."

Winger was 40 when she walked away. Now, after a six-year absence, she is back in *Big Bad Love,* playing the ex-wife of a struggling writer. Produced by Winger, the emotionally charged independent film is directed by and co-stars her husband, Arliss Howard. He knew what he was in for, having been through another labor of love with her when their son, Babe, was born in 1998. "She looked up in the middle of this particularly crushing contraction, saw a group of people staring at her through the half-opened door, and said, 'In or out, in or out . . .' The tougher it gets, the funnier she gets," Howard says. "And there's nothing sexier than a truly, deeply funny woman." Especially one that can act. "I don't know if Hollywood deserves her or is entitled to her," Robbins says. "But it will certainly benefit from her return."

Arliss told me you were standing on a road in Ireland in 1995 and you said, "That's it, I'm done."
I wanted out for years. I got sick of hearing myself say I wanted to quit. It's like opening an interview with "I hate interviews!" Well, get out! I stopped reading scripts and stopped caring. People said, "We miss you so much." But in the last six years, tell me a film that I should have been in. The few I can think of, the actress was so perfect.

Most women are freaked out about getting older.
We're all freaked out. You just have to be freaked out quietly. It happens about 42, 43. You can feel where it's going to go. Here's my recipe: Live with fewer mirrors. It's part of the reason for doing fewer movies, because you have to start every morning with two hours in front of a mirror. I mean, who wouldn't be depressed? I am not saying it's easy to age. But women have to be really vigilant because the world is geared toward helping you to look younger at every turn. There's a small club of women who are willing to age.

***An Officer and a Gentleman* was on television last night.**
I did not have a great time on that set. Studio *mishegoss.* I was being really jerked. And most of those guys are dead now. So I don't feel bad. People like Don Simpson—they were pigs. I'm sorry, may he rest in peace, but he'd go to dailies and bring me a water pill. They treated girls very badly. I was trying to stand up to it. And it was hard. I was really young. "Is she fuckable? Do I want to fuck her? Will I get to fuck her?" That's all it's about in that world. And I don't go to the movies for that. It wasn't about finding a guy I wanted to fuck. It was about dreaming about life.

"Michelle Pfeiffer and I are about the same age. We came up in the business together, but now she looks like my younger sister. **Hmmm, how does that happen?"**

This is the first film you've produced.
The endless phone calls! Sometimes I think I could slash my wrist. But it takes six minutes and 55 seconds for your blood to circulate out of your body, and my family won't leave me alone long enough.

How do you know that?
I looked into it once.

Were you nervous to be onscreen again?
No. Maybe before we started. Working out the hair and wardrobe. You realize as you're talking to people that they assume that you want to look younger. Nobody even questions it. It's assumed by the photographer or the photo editor that you want everything taken off your face.

I guess it's safe to say you never slept with someone to get a part.
[*Laughs.*] I did the opposite of that—"I'll sleep with you if you'll let me *out* of this movie!"

Speaking of notorious Hollywood producers, you worked with Robert Evans on your big breakout movie, *Urban Cowboy*.
All I remember is the massive amounts of cocaine on the front of his shirt. What is he made out of? And I'm, like, 23 years old and I see Robert Evans, and that was Hollywood to me. It was kind of a gift if you think about it. Had it been any less ridiculous, I might have bought it. I might have bit.

You weren't their first choice, were you?
Sissy Spacek was cast, but John got bit by his dog and they had to postpone the shoot. Then her part opened up.

Michelle Pfeiffer was up for the role, too.
Yeah. Michelle and I are about the same age. We came up in the business together, but now she looks like my younger sister. Hmmm, how does that happen? [*Takes a bite of crème brûlée.*] Mmmmm. That's so good it makes me want to kick someone! It's like those vinegar-and-salt potato chips that make me want to slap someone.

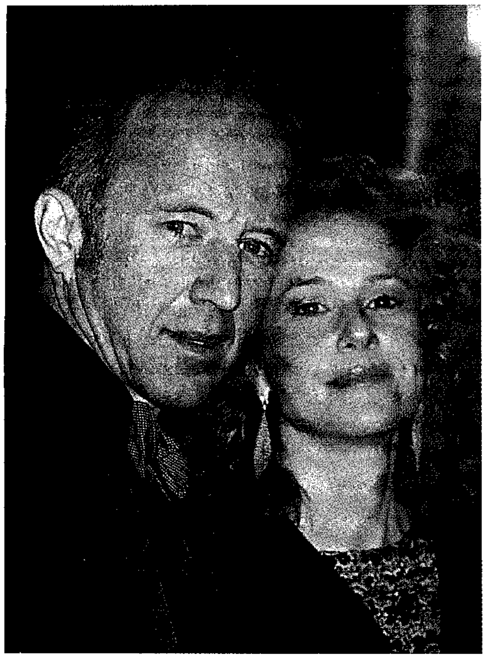
You see, you do have anger issues!
Oh, yeah, big ones. Big ones. [*To the waiter*] Come here, come here! [*Jokingly slaps him.*] Oh, he likes it!

You met former Governor Bob Kerrey while making *Terms of Endearment*. He was 39 years old when I met him. These Midwest boys—he'd never been out of Lincoln, Nebraska, except to Vietnam and back. He was just wholesome and wonderful. Meeting him is a very funny story. At that time, Pat Kingsley repped me, and I wasn't flying in those days. So I was taking the train from Texas to Nebraska when we changed locations. So I sent my luggage ahead and I hopped on the train. And I called her on a stop and she said, "You have a press conference as soon as you get in. I'll pick you up." I said, "I'm not doing a

PHOTOGRAPHS: LEFT TO RIGHT, GLOBE PHOTOS; HENRY MCGEE/GLOBE PHOTOS.

press conference!" She said, "You have to—we're arriving in the town, you're receiving the key to the city. The governor will be there. And he's gorgeous and he's single." And I said, "Pat, I am not!" She said, "He's a Democrat! And he's a war hero!"

So I went barefoot in this calico dress because I was in character. Bob must have have seen me, and that was *it* for him. I can see it now from his perspective. Then I would get these unbelievable letters on the set. He was asking me out. They were written so beautifully, lovely—they were breaking my heart. He was wooing me! James Brooks was saying to me, "He has the Medal of Honor! I can't believe you can't sit and have dinner with him!" I said, "He's not my type. He's conservative. And he has a really big head!" The last letter said, "Come out with me and I'll tell you some stories." So I met him for dinner. And I looked up and I thought, *He looks like a Martian.* But that was the last objective thing I remember, because I fell absolutely head-over-heels in love with him. We walked, we talked. The sun started to come up. We fell so madly in love. I couldn't stop listening to him.



A GOVERNOR AND A GENTLEMAN: From left, Debra Winger with Bob Kerrey in Nebraska, December 1990; with Arliss Howard in New York, October 2001.

I fell very hard. I know he did, too, so I can say it. And it was the real deal. It was just making those two lives meet that was impossible. I tried the pillbox hat for a while. But I couldn't.

Had he told you about his Vietnam story?
I knew the truth. I had always encouraged him to tell, because I felt that the nation needed it. But he was probably right. At that time it was too early. People were just getting over even accepting vets back in any cordial way. I would have liked him to come out with it sooner. But that didn't come between us. I always knew the truth.

You were married to Timothy Hutton, which seemed so out of left field. How did that happen?
I don't know either. It's the weirdest thing. We hosted Farm Aid. I had freshly broken up with Bob, and I married Tim within a few months of meeting him. So you figure it out. There's no bad blood there. I fell in love with him when I watched him on the Oscars [Hutton won for *Ordinary People*] when he said his father didn't live to see him. He was 26 when I met him and 27 when Noah was born. I was 32.

You met Arliss on *Wilder Napalm* in 1993. He told me he could feel you coming down the hall.
For me, it happened physically. I was thinking about the movie and I shook his hand and it was like the "Popeye" cartoon: I felt it going up my arm. We fought it—*Come on! Oh, no!* We're old enough to know that love is not all sweet, wonderful times. And I had just decided that living alone and never being with anyone was really the answer. To my chagrin.

You've been together nine years, married for four.
There's been bad days. There are days when you feel divorced, and if you don't let that out, you're in trouble.

I asked him what the key to your relationship is, and he said people don't ever really know what makes them work, but every day he tells you, "I'm stickin'."
And I usually say, "Who asked you to?" And he says, "Well, I'm here."

If I could have one prayer answered, I would pray for patience. I move so fast sometimes. I try to slow down. Sometimes the house suffers. I have the greatest partner in the world. Arliss does laundry and washes dishes and is there for the kids. Totally kissy-kissy in that way. Still, the organization and the way a house runs is the woman's work. I don't think that I'm that easy to live with. I have to be reminded that I can have fun. I need my family to remind me in a loving and nice way to lighten up.

In 1995, you were two weeks into shooting your last film, *The Divine Rapture*, with Marlon Brando and Johnny Depp, when the financing fell through. What was it like working with Brando?
I first met him at an Andy Warhol party in 1979. *Urban Cowboy* wasn't even out yet. I don't have the Marlon thing. All the guys do, but to me, he's a bit tragic. I love him because of what he was, and what he was is probably what hurt him. But I find him tragic. Because he's very locked up. Locked in there. I do remember the day he slapped Johnny Depp. It was like a lover's spat. Maybe he sees in Johnny the young him and wants to keep from happening what happened to him. I don't know. He slapped him in a scene, but they were improvising—which is all you ever really do with Marlon. But we had fun acting together. He was wearing some Kabuki makeup. And he had dyed his hair red, because we were in Ireland. I have the footage in my living room.

And to think, he was such a god.
Well, there's only one direction from there. And everybody ought to get hip on that.

What's the most money you've ever made on a film?
I got out before the whole thing exploded. I was at the top of my deal, but it wasn't anywhere near what happened when those other girls arrived. Would I be bitter about that? No. But it does put money in perspective. It's like a merry-go-round: You go up and down, and sometimes you get the golden ring. But there are so many actors going for the ring every time that there's nothing in between. There's just golden rings. It's boring. The money stands for something that's just less quality. Arliss and I have the How Much Money Does He Need? game. Like when you see someone well-known in a commercial, you go, "How much money do you need?" I just never required that much money. It corrupts. Bigger house? Bigger car? Who cares?

Are you back now?
I'm definitely open to reading scripts again. I'm not interested in . . . I've hit my sell-by date on turkeys. I don't want to try to be something I'm not. I'd love to work with Wes Anderson, Bernardo Bertolucci, Richard Attenborough, Agnieszka Holland, and Quentin Tarantino, depending on the material. I'll tell you where I'm at: Yesterday, a photographer was shooting me for another magazine, and he said, "Ooooh, I love that freshly fucked look!" And since it was eleven o'clock in the morning, and I'd just gotten out of bed with my husband, I actually had been. I had that look. Love that morning stuff! At the same time, one of his assistants was saying, "Wow, you're my mother's favorite actress!" ■

New York's veterinary specialists are top dogs in everything from oncology to acupuncture. Here are the best 27 doctors to call for more than just a dry nose.

A Breed Apart

BEST Vets

We're a city of the pet-obsessed. New Yorkers live with 1 million dogs and 4 million cats—and our pampered darlings have considerably longer lives than their counterparts in the rest of the country. That's partly because we keep them indoors (significantly limiting their contact with cars and raccoons), but also because they receive the finest medical care money can buy. Laser declawing? Root canal? Endoscopic surgery? If your pet needs attention above and beyond what your regular vet can provide, you have the good luck to be living among the top veterinary specialists in the country. • "Just like with people, there's a second level of care," says veterinary neurologist Richard Joseph. Some of the vets on our list of the best specialists in New York are affiliated with the city's veterinary hospitals, but we've also included many private-practice specialists. Every doctor here was nominated by multiple peers, and our list includes both board-certified specialists and general practitioners whose reputations are built on their expertise in a specific field. Among other things, these specialists tend to have access to the most advanced equipment; so the more technologically reliant the field (dentistry, oncology), the more worthwhile a visit to a specialist might be. • Just ask some of the pets that these great specialists have saved, like Oakley, the dog who swallowed a spiky rubber ball; Sammy, the cat who couldn't meow; and Bonkers, the cockatiel who wouldn't stop laying eggs. What do these animals have in common? Owners who can—and will—go to great lengths to keep their pets healthy and happy into their golden years. "The oldest cat I've seen was 31," says Paul H. Schwartz, a general practitioner at the Center for Veterinary Care. At first, Schwartz didn't believe the animal's owner. "Then I looked at the record and saw that the cat's name was Groovy."

DENTISTRY

Dan Carmichael

Board-certified dentist
Animal Medical Center
510 East 62nd Street* (212-838-8100, ext. 8748; www.amcny.org)

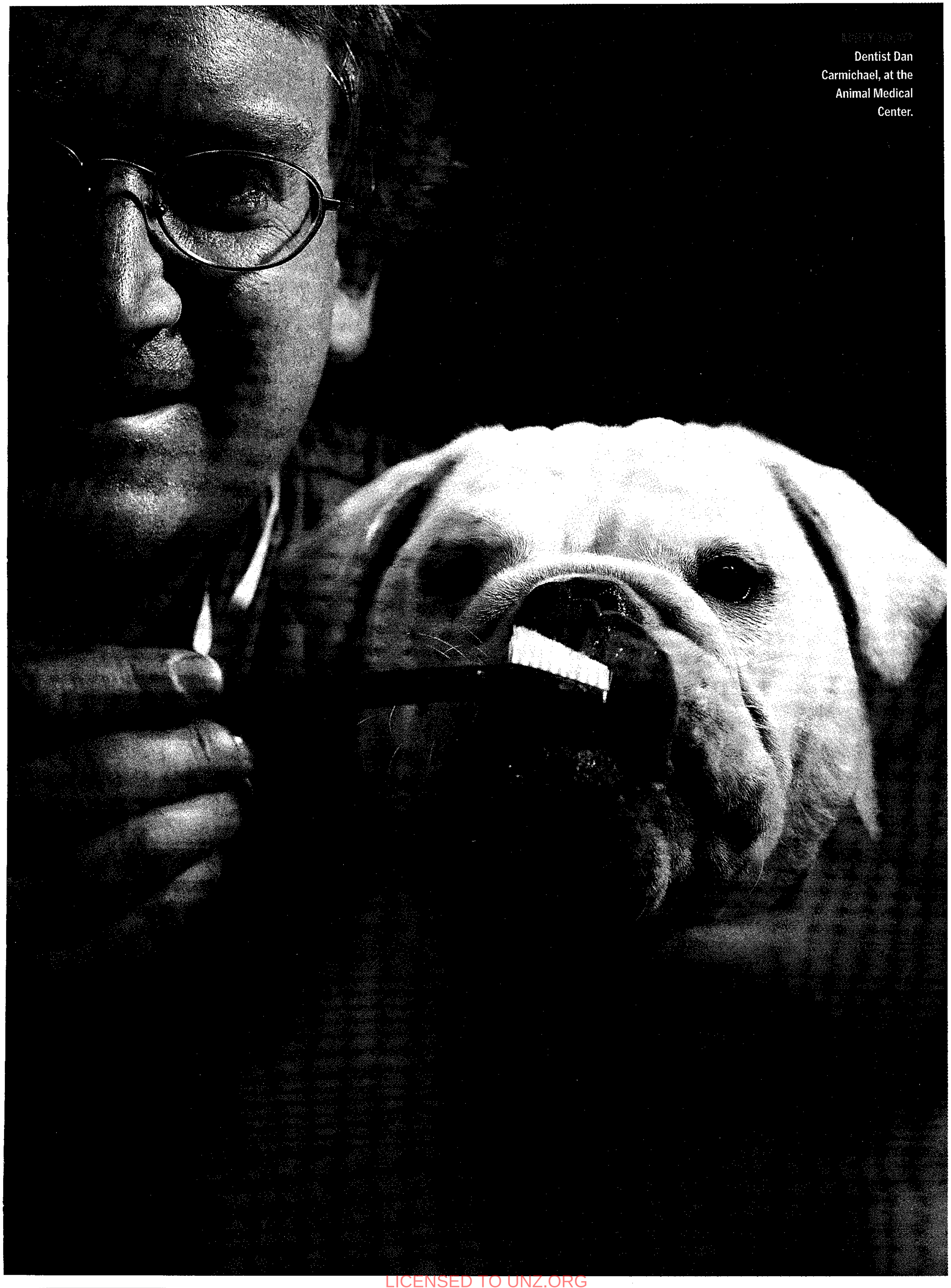
"There are some snow leopards at the Bronx Zoo sporting my root canals," says the AMC's Dan Carmichael. It seems the cats, in a randy mood during breeding season, had gotten aggressive and broken their teeth on the chain-link fences of their enclosure (the zoo has since installed Plexiglas). Carmichael's other notable clients include police dogs and bomb-squad sniffers.

Carmichael went to Cornell's famed veterinary school, where his father, a vet virologist, invented the now-mandatory dog vaccine for parvovirus. The silver-haired 38-year-old dentist has distinguished himself, too. Only two vets are board-certified for dentistry in the state of New York. Carmichael is one of them; the other, Thoulton Surgeon (yes, that's really his name), practices in New Rochelle. For once, finding the right guy is easy if only you can get in to see him. He's very busy.

"Dental disease is the most common medical problem in dogs and cats," says Carmichael. "Many people take a wait-and-see attitude. If there's no pain, they just let it go. But 85 percent of dogs over three years old and about 50 percent of cats are suffering from some dental condition that needs attention." Usually, that condition is periodontal disease, which calls for a cleaning under anesthetic. He tells the story of a Scottish terrier that had been diagnosed with a neurological disorder for incessantly licking and biting at the air. It turned out that he had advanced gum disease. Carmichael simply gave the Scottie a cleaning and extracted some of the offending teeth.

**Addresses for hospitals and vets' offices are provided on first mention only.*

PHOTOGRAPHED BY MAX AGUILERA-HELLWEG



KISSY [illegible]?

Dentist Dan
Carmichael, at the
Animal Medical
Center.

CARDIOLOGY

Betsy Bond

Board-certified cardiologist
Animal Medical Center (212-838-8100;
www.amcny.org)

Say that Dick Cheney were a dog. His (discreet) motorcade would pull up in front of the AMC and he would place himself under Betsy Bond's care. Because for veterinary heart trouble, she's the best.

Bond, 52, who's been practicing at the AMC for 25 years, is one of three excellent cardiologists on staff. The center also has two residents in the specialty and all the exquisite technology for Doppler echocardiography and coil and pacemaker implantations that any critter could need. So Bond can usually test patients right away instead of requiring a several-hour stay. "A lot of the animals I see have complex problems," says Bond. "It's great to know there are so many specialists in the building."

The AMC's ability to provide 24-hour care is particularly critical for her specialty. "You just can't predict when an animal will have cardiac trouble," she says.

George Kramer

Board-certified cardiologist
Ultravet Diagnostics
220 East Jericho Turnpike
Mineola, New York (800-486-3246)

If the AMC is the mother ship of animal cardiac care, 45-year-old George Kramer is the Obi-Wan Kenobi. Since 1989, he has been summoned to handle special cases at virtually every veterinary hospital in New York, treating dogs and cats—even the occasional Bronx Zoo gorilla—for conditions like arrhythmia, valvular disease, and cardiomyopathy.

But Kramer prefers to work at Ultravet on all matters of the heart. "The hardest part of my job is helping people make decisions about keeping a puppy or kitten with heart disease," he says. "But dealing with the problem later, when there's a bond and history with the same pet, could be a lot harder."

The only cardiologist on staff at the Mineola clinic, Kramer sees a lot of Dobermans, poodles, and Cavalier King Charles spaniels—breeds that tend to have bad tickers. The good news? The technology has evolved, says Kramer, so that an animal with a new pacemaker can spend just one night in the hospital.

NEUROLOGY

Jason Berg

Board-certified neurologists
County Animal Specialty Group
1574 Central Park Avenue
Yonkers, New York (914-779-2670)

Sick-pet symptoms don't get much scarier—for pets and owners—than seizures and paralysis. "A lot of what we do here is take care of people," says 31-year-old Jason Berg, whose one-and-a-half-year-old clinic offers only treatment in dog and cat neurology, by referral.

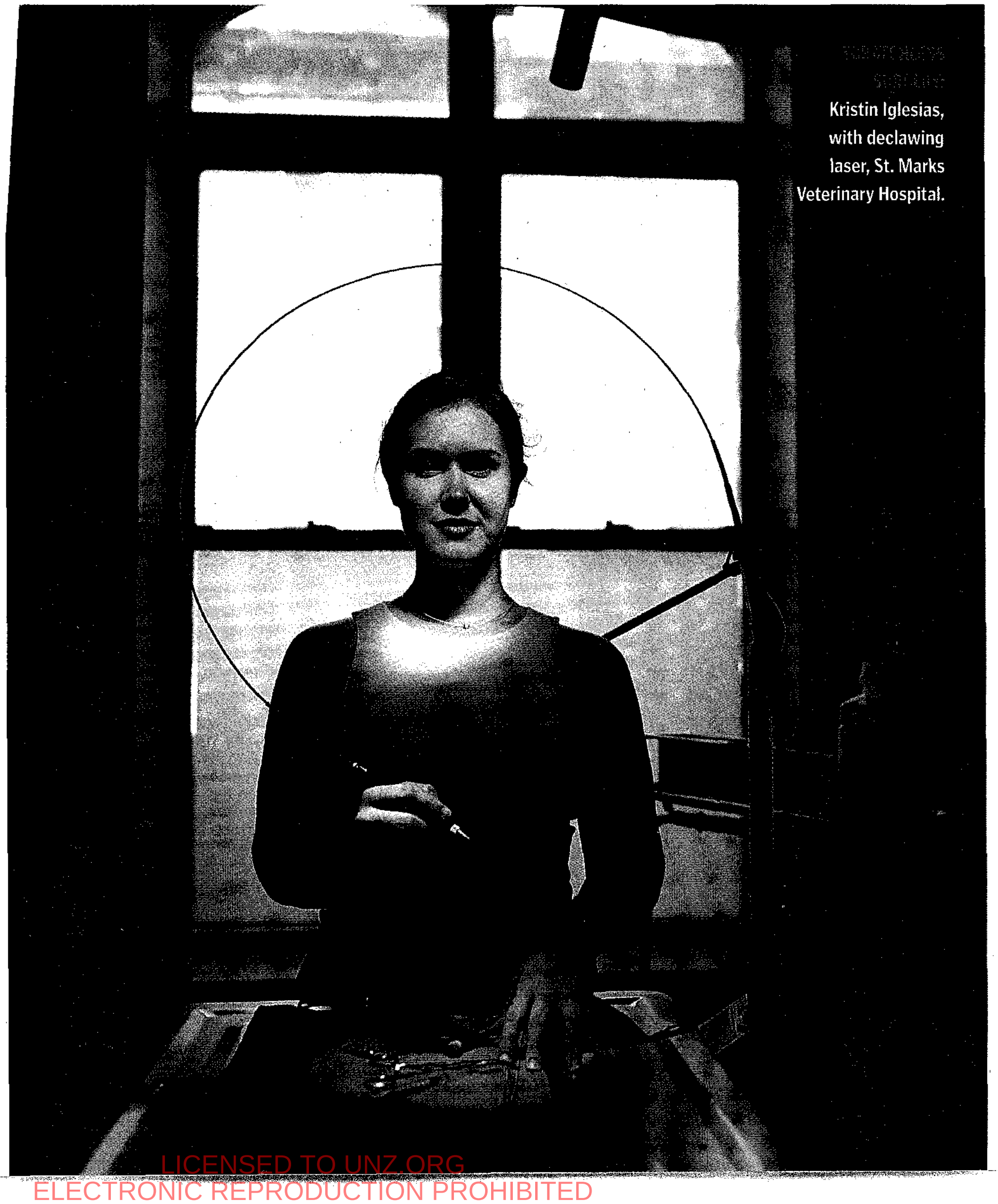
Berg and his partner, Richard Joseph (see page 36), are the only two licensed veterinary neurologists in New York City and Westchester, and they have all the necessary machinery for their speciality: MRI scanners as well as equipment for brain and spinal surgery, spinal taps, and physical therapy. One thing the doctors have noticed: Meningioma brain tumors are inexplicably more common in East Coast cats than West Coast cats. But luckily, "cats have an amazing recovery from this type of surgery," says Berg. "I can usually send the patient home two days later with an 80 percent chance of survival."

BEHAVIORAL PSYCHOLOGY

Peter Borchelt

Animal behaviorist
Animal Behavior Consultants
(718-891-4200)
House calls only

Today, Peter Borchelt is visiting with Charo, a "hypersensitive" Chihuahua. He gently tugs his signature tool, the Snoot Loop, a small facial halter that closes Charo's mouth and will (after prolonged use) calm her recently acquired habit of shriek-



Kristin Iglesias, with declawing laser, St. Marks Veterinary Hospital.

ing when her owner comes near.

"Her little-bitty brain has somehow gotten the idea you're a bad person," he says to the client. "Obedience training would be a waste of time here. She's not misbehaving; it's fear."

According to Borchelt, who back in '78 became the first behaviorist in the city, his therapy can eliminate quirks like Charo's—and more serious problems—without using the violent (and passé) whack with a rolled-up newspaper.

And though a paper costs considerably less than a visit from Borchelt ($300 to $400), only the latter will bring you good karma and a happier pet.

Linda Goodloe

Animal behaviorist
345 West 70th Street, No. 6D
(212-721-1231)

Playing with Kelsey, a hyper poodle that wildly jumps on her Upper West Side owners when they come home, animal behaviorist Linda Goodloe remarks in her gravelly, businesslike voice, "What a well-meaning, devoted dog."

A dog that loves her owner too much would be a change of pace for Goodloe, who, like most animal behaviorists, often spends her afternoons teaching owners how to handle rough dogs.

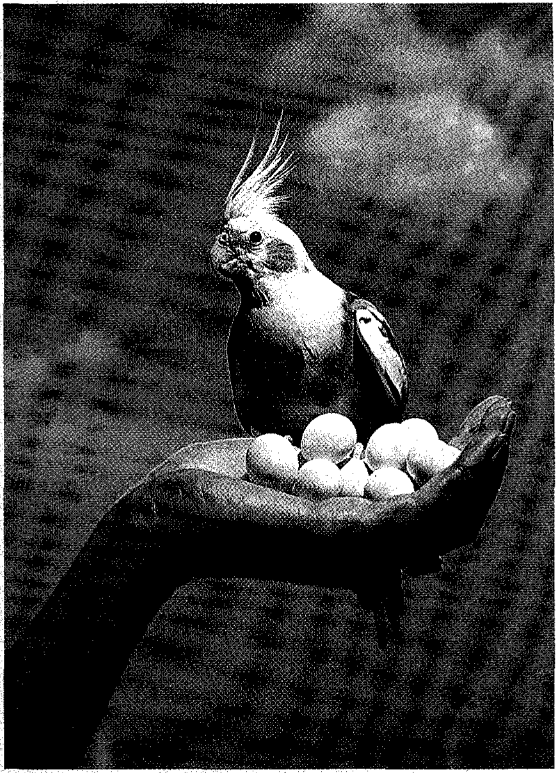
Even so, Goodloe doesn't believe in punishment. She shows owners how to use a halter as a calming—not a restraining—tool. Goodloe visits each family one time, then sends them a game plan for how to deal with their problematic pets. For cats, she says, a phone consultation is often enough. "Cats don't do what they usually do when someone else is there," she says. Her technique also saves owners money—she charges $45 for the first 30 minutes, then $1 for each additional minute.

Because animal behavior is such a new field, there are few doctors with advanced degrees: Goodloe and Borchelt are the only practicing behaviorists in the city who are certified by the Animal Behavior Society.

INCREDIBLE PET STORY: Bonkers

The Case of the Egg-Obsessed Cockatiel

THE PATIENT: Bonkers, a twelve-year-old cockatiel
AILMENT: Chronic egg-laying
HISTORY: Bonkers, one of ten cockatiels owned by Upper East Side attorney Mary Anne Richmond, was nine when she began inexplicably and uncontrollably laying eggs. (Birds in captivity often don't lay eggs, for lack of good nesting space.) Bonkers was an "in-your-face kind of bird," says Richmond, yet she'd become exhausted by her productivity, and when she wasn't laying eggs, she was struggling to pass them. "She'd be lying in the corner of the cage," says Richmond. "She couldn't breathe, her eyes were closed, and she'd be really straining."
DIAGNOSIS: After two months of hormone treatment, Bonkers wasn't feeling better. An ultrasound revealed a partially formed egg mass lodged inside the bird's ovaduct. "If they have an egg stuck inside and they lay another one two days later, that's going to get stuck, too," says veterinarian Laurie Hess, of the Animal Medical Center on the Upper East Side.
TREATMENT: Though cockatiel surgery is tricky, Hess recommended that Bonkers be spayed. "You can't take out the ovary, because it's adhered to the body wall and would cause too much blood loss," Hess says. "So you have to take out just the ovaduct and leave the ovary intact." Bonkers made it through the operation, but she still seemed to be in pain. "We did another ultrasound and saw fluid-filled lesions," Hess says. "We were worried there might be a cancerous mass on the ovary." Yet another surgery (poor Bonkers) revealed the cause of the bird's discomfort: a remaining piece of ovaduct that had become inflamed.
POST-OP: Three years and more than $2,000 later, Bonkers is in good health, aside from thwarted maternal yearnings. Now, when one of Richmond's other birds lays an egg, "Bonkers tries to roll it away and put it underneath her," she says. "I thought maybe I'd give her an egg and let her sit on it and be happy."



DERMATOLOGY/ALLERGIES

Heather Peikes

Board-certified dermatologist
Veterinary Internal Medicine and
Allergy Specialists
207 East 84th Street (212-988-4650)

New kid on the block Heather Peikes is giving her veterinary neighbors plenty to talk about. She began practicing as Manhattan's only board-certified dermatologist four months ago, at a new 24-hour hospital that's the animal-care equivalent of Weill Cornell's pricey Greenberg Pavilion. VIMA Specialists may cost a little more than other veterinary clinics, but clients benefit from three internal-medicine specialists, state-of-the-art equipment, and hour-and-a-half appointments.

Though general practitioners often treat dermatology and allergy problems (which make up 20 percent of all vet cases), Peikes is adamant about the value of her tiny specialty field. "The problems I see can be very severe, to the point where the animal is just one big scabby mess."

Some owners don't realize their pets even have a dermatological problem. "I had an owner tell me their dog was very nervous—he bit his nails all day long," says Peikes. " 'He's not nervous!' I said. 'He has a yeast infection on the skin around his nails!' "

Skin problems also tend to develop as symptoms of internal ailments, which she can not only diagnose but team up with the hospital's internists to treat.

Karen Helton-Rhodes

Board-certified dermatologist
Animal Emergency and Referral Center
647 Bloomfield Avenue
West Caldwell, New Jersey
(973-226-3282)

Manhattanites will drive 45 minutes into deepest, darkest Jersey to see Karen Helton-Rhodes, who was the head of dermatology at the AMC for thirteen years.

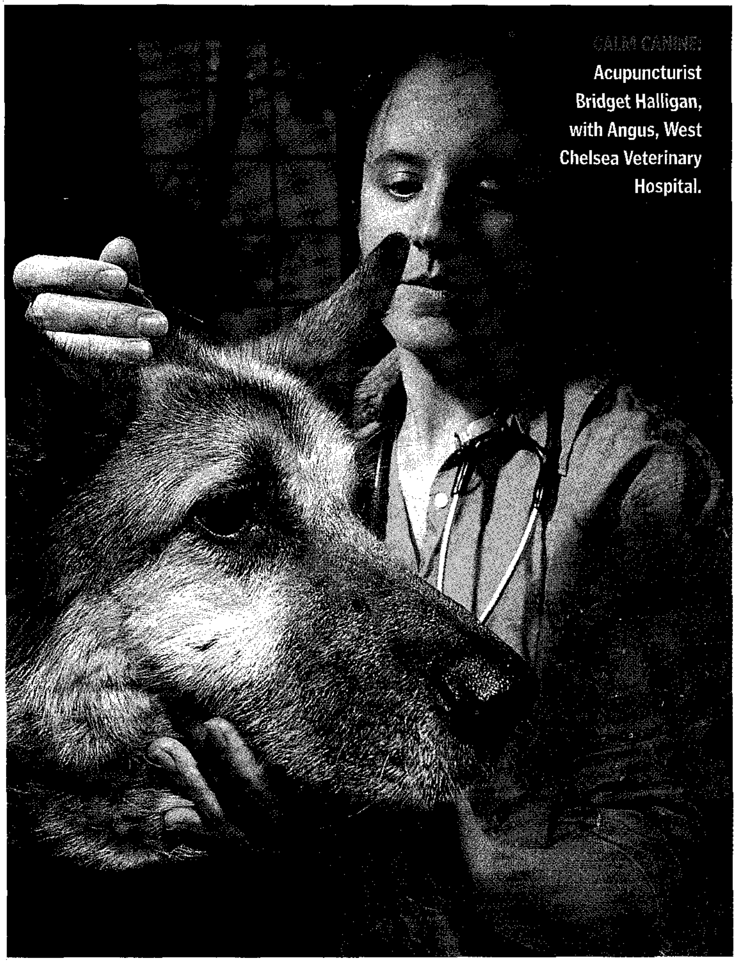
Helton-Rhodes, 45, also runs a horse farm and is dermatologist to the show-circuit stars. Allergy sufferers constitute more than half of her practice. Chronic, itching dermatitis is a common hereditary problem in dogs, "kind of like hay fever in people," she says. "Once an allergy gets into a breeding line, it's there to stay. Allergies are in goldens and

Labs, so they've kind of taken over where West Highland White terriers used to be the big itchy breed. Boxers are their own little problem child. I saw three yesterday. All I can say is, thank goodness the shar-pei is in decline. The worst skin—and that's all they were."

Mark Macina

Dermatologist
Animal Medical Center
(212-838-8100, ext. 8620;
www.amcny.org)

"The majority of patients that we test come up positive to people," says Mark Macina, the spiky-haired staff dermatologist at the AMC. Yes, he means they're allergic to the people who brought them in. "I look at the pet and say, 'You have to get rid of your owner.' "


CALM CANINE: Acupuncturist Bridget Halligan, with Angus, West Chelsea Veterinary Hospital.

The difference between allergies in humans and in animals is that people respond with respiratory problems (stuffy nose, watery eyes) while dogs and cats respond with skin problems (itching, redness). But the science of immunotherapy is the same for both, as are the most common environmental offenders: dust, mold, grass, trees, weeds.

Macina, 40, who grew up in the city—"My family was troubled when I went to this hoity-toity liberal-arts college and then ended up cleaning pee and poop from cages"—also takes urban challenges into consideration when treating allergic pets. "Like the constant construction going on outside your window," he says. "The cats have to hear that all day. Noise and pollution can exacerbate allergies. Plus, I see a lot of obsessive-compulsive behavior in New York—licking, chewing, grooming." Whether that last comment referred to pets or humans, we weren't eager to ask.

Nina Shoulberg

Board-certified dermatologist
County Animal Clinic
Yonkers, New York (914-779-5000)

Veterinary Referral
and Emergency Center
123 West Cedar Street, Norwalk,
Connecticut (203-854-9960;
www.vrecnorwalk.com)

Nina Shoulberg works at five hospitals—the two mentioned above, one in White Plains, one in Bedford Hills, and a private practice in Norwalk—where she treats dogs and cats, 99 percent of them referrals from vets. Shoulberg, 45, who has been practicing since 1984, says her patients mostly suffer from allergies, but she's also diagnosed skin and ear infections, and immune-system diseases like lupus. "I see a lot of dogs who are allergic to cats," she says, "but that's fairly common." She had one patient that turned out to be allergic to marijuana. "The owner clued me in. We had him stop smoking. Then, when we reintroduced it, the dog got itchy all over again." Alas, relief can't always be achieved by cutting back on the bong; most pets have to take antihistamine pills or undergo allergy shots. "We really try to avoid steroids," says Shoulberg.

ALTERNATIVE MEDICINE

Bridget Halligan

Certified by the International Veterinary Acupuncture Society
West Chelsea Veterinary Hospital
203 Tenth Avenue, at 22nd Street
(212-645-2767)

A dozen needles are still visible in Angus's dense coat, but the thirteen-year-old German shepherd is unfazed: He's about to receive treats. Thirty-six-year-old Bridget Halligan is rummaging through the cupboard under her examining table as Angus attempts to nose in. She produces a biscuit, then runs her hand along Angus's back several times to remove the last of the tiny needles. Angus doesn't flinch; he does this every two weeks.

Roughly a third of Halligan's practice at West Chelsea is acupuncture patients, and most of them, like Angus, suffer from pain from orthopedic problems. She also treats some diabetic cats and older dogs with arthritis. Her patients generally don't mind the five to fourteen needles involved in a treatment. "I'll try to make the visit different from a regular trip to the vet," Halligan says. "For some newcomers, we even lower the lights."

She grew up in Staten Island—not exactly a holistic-health hotbed. Yet it produced three acupuncturing Halligans: Her father and sister practice the art on humans. "So many people will say acupuncture works because people believe it works," she says. "When it's effective on dogs, the evidence is obvious."

Richard Joseph

Acupuncturist, neurologist
Westside Veterinary Center
220 West 83rd Street (212-580-1800)
Tuesday evenings only

"Neurology and acupuncture have a nice marriage," says Richard Joseph, who practiced for sixteen years at the Animal Medical Center. The 45-year-old Joseph started out as a psychology major in college . . . until he failed biology his first semester. Clearly, he got over the hurdle, because he's now one of 110 board-certified veterinary neurologists in the world.

Each week, he schleps a mobile MRI unit from the neurology practice he shares in Yonkers with another of the rarefied 110, Jason Berg (see page 34), to clinics in Norwalk, Connecticut, southern New Jersey, and Manhattan. He has a thick Queens accent, longish dark, curly hair, and a hoop through his left ear.

Joseph estimates that he has achieved an 80 percent success rate in joint-pain management through acupuncture. "It's a reasonable alternative to medicine, with its side effects, and surgery, with its risks. My clients' pets walk better, feel better, even revert to old habits, like jumping on the couch." That's success, in Joseph's line of work.

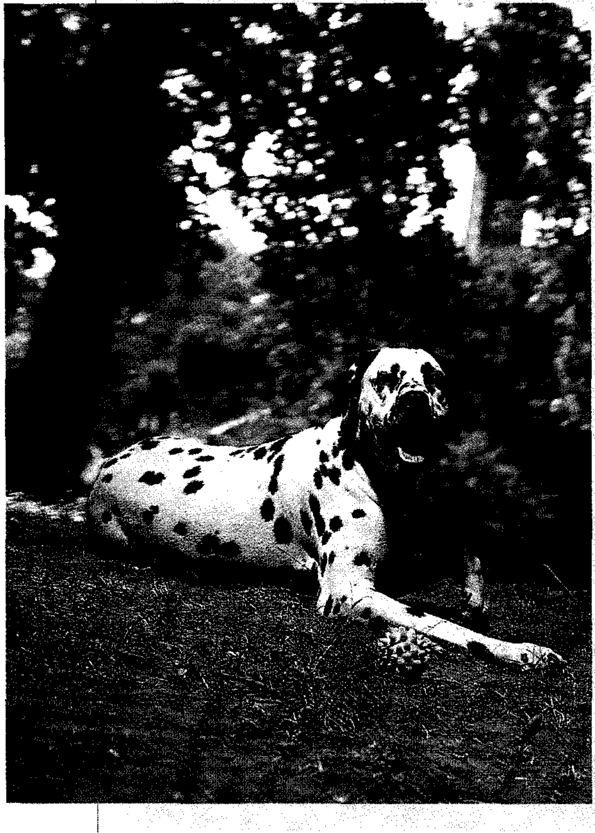
INCREDIBLE PET STORY: Oakley

The Dog Who Ate His Ball for Breakfast

PATIENT: Oakley, a four-year-old Dalmatian

AILMENT: Ingestion of a spiky rubber ball

HISTORY: It happened in a blink during a Central Park dog gathering last spring. One moment, Oakley was holding the ball in his jaws, the next moment, it was down his throat. "I didn't want to believe it," says owner Aner Marks, a software developer who lives on the Upper West Side. Oakley had swallowed a ball just a month earlier. "The last one he struggled with. But this one just went *floop!* and was gone." The other dog owners, typically, were all giving Marks advice. "Make him throw up! Make him eat grass! Do the Heimlich! But I finished the game, went home, ate breakfast, and called Dr. Campbell once her office opened."



DIAGNOSIS: Rebecca Campbell of Symphony Veterinary Center on the Upper West Side had helped Oakley through his first ball-swallowing, during which she discovered not only a ball down there but a guitar string too! (Oakley eventually vomited up that ball; the string remains.) This time, Campbell gave Marks two options: traditional surgery or an endoscopic retrieval. The spiky toy, says Campbell, "never would have made it through the intestine." Endoscopy—removing the ball through Oakley's esophagus—was deemed too risky. Had the ball gotten stuck during the procedure, removing it would have required opening his chest, a more dangerous operation than stomach surgery.

TREATMENT: "When Oakley was shifting in the cage before the operation, occasionally you could hear a squeak come out of his stomach," says Campbell. During surgery, she located the offending sphere by squeezing Oakley's abdomen and listening.

POST-OP: The day after surgery, Oakley was well enough to be the centerpiece at a birthday party for Marks's 5-year-old niece. As for the ball, "it took $1,200 in vet bills to save a $1.98 ball that wasn't even mine," Marks says. "I gave it back to my friend. 'Here you go,' I said. 'It still squeaks.' "

ENDOCRINOLOGY

Andrew Kaplan

Internist

Rivergate Veterinary Clinic
403 East 37th Street
(212-213-9885)

Tall, dark, and humane, Andrew Kaplan is like a refugee worker, compelled to be wherever the need is greatest. So he moved back to New York—where he'd done his residency at the Animal Medical Center—from California about a year ago. "The situation in San Francisco is as good as it gets in terms of animal control and overpopulation," he says. In the five boroughs, by comparison, 40,000 to 60,000 animals are killed in accidents or by euthanasia each year.

The 37-year-old general practitioner considers his specialty to be "puzzling" diagnoses and hard-to-manage diseases such as diabetes. His own mixed breed, Katie, is diabetic; you'll see her slowly but sweetly padding around the Rivergate clinic, where Kaplan says he will be practicing only until he can start his own shelter project. The vets at Rivergate support his plan, he says: "They believe in a lot of the same principles I do."

Mark E. Peterson

Internist

Animal Medical Center
(212-838-8100, ext. 8658;
www.amcny.org)

If your ravenous-yet-diminishing cat is waking you at 5 A.M. to demand ever more food, Mark Peterson may be your man. Peterson, head of endocrinology at the AMC, estimates that about one in 300 cats in the city—maybe even one in 50 over the age of ten—suffers from hyperthyroidism, a condition in which excess thyroid hormone is secreted, creating a constant state of overstimulation. He has been handling such cases for 22 years and was the first veterinarian in the city to treat cats with radioiodine therapy. Peterson's treatment does, however, leave you with a temporarily radioactive cat, which means a one-week hospital stay for your hot little furball and then limited contact with him or her back home for two more weeks.

Friendly, soft-spoken, and anything but hyperactive himself, Peterson grew up on a dairy farm in Minnesota. In vet school, he became interested in dogs and cats when he realized that medicine for pets was more sophisticated: "If you can't fix a cow for $25, well, it gets shipped off."

LASER DECLAWING

Kristin Iglesias

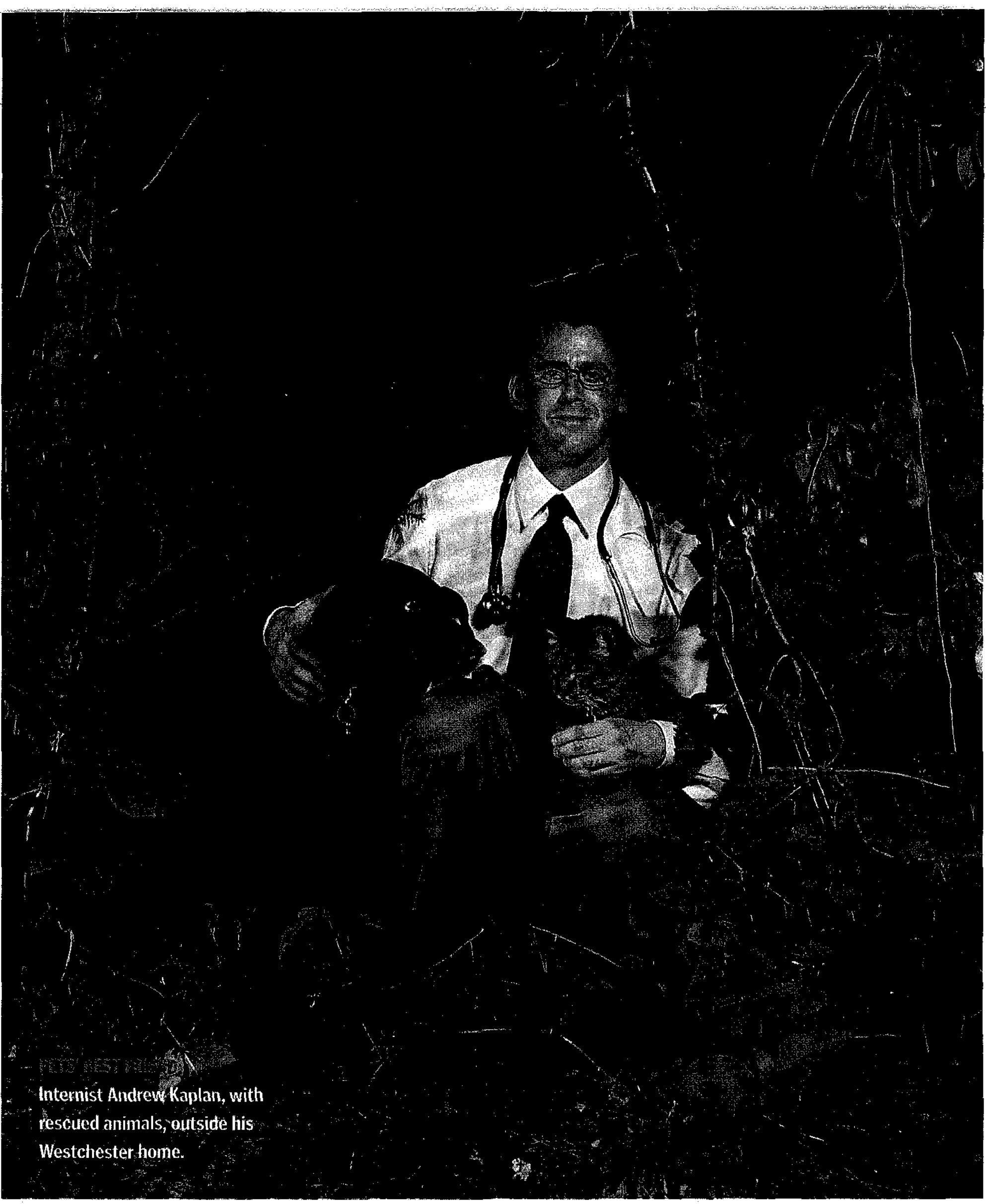
General practitioner

St. Marks Veterinary Hospital
348 East 9th Street (212-477-2688;
www.stmarksvet.com)

If it's going to be the claws or the cat, we'll save the cat, of course," says 29-year-old Kristin Iglesias. "Laser declawing is the kindest, least traumatic way to do it."

Thanks to St. Marks's laser-surgery machine, Iglesias and the other vets there are masters of the scratchless cat. Iglesias estimates that her homey clinic performed about 55 laser declawings last year. Many vets don't like to declaw cats, and Iglesias is no exception. Tugging at her ponytail, she says, "We're talking about major surgery that, no matter what technique you use, involves removing the whole tip of the [cat's] finger, the entire bone."

Confident and politically committed—"Sometimes people bring in these beautiful cockatoos and I just think, *Oh, you should be in a rain forest*"—Iglesias received a prestigious scholarship in high school to work in Cornell's vet college for the summer. She was assigned to the department of pathology



PETS' BEST FRIEND

Internist Andrew Kaplan, with rescued animals, outside his Westchester home.

and necropsy, she says, "and I thought, *If I like animals this much when they're dead, imagine how much I'll like working with the live ones.*"

ENDOSCOPY/ ULTRASONOGRAPHY

Robert B. Justin

Internist
Ultravet Diagnostics
220 East Jericho Turnpike
Mineola, New York (800-486-3246)

"Everything that walks through our doors is sick and needs help, and very few have textbook medical conditions," Robert Justin says of his referral-only practice. Animals are usually referred to him for ultrasounds or endoscopic or laparoscopic procedures after simpler diagnostics have failed. Ultravet is a 24-hour clinic that works with about 100 practices in the New York region. Justin typically travels—with his state-of-the-art equipment—to nine or ten different offices a week.

In vet school at Cornell, Justin—a bearded, skinny science-fair type who grew up in the Bronx with pet lizards and snakes instead of puppies—decided he'd rather be a veterinary sleuth than a veterinary surgeon. "By the time a surgeon gets a patient," he says, "the problem's already known." In his specialty, however, "when you do a probe on an abdomen or heart, you hold your breath a second to see what you find. It can be disturbing. But that's also what keeps it interesting."

EXOTICS

Sally Haddock

Internist
St. Marks Veterinary Hospital
(212-477-2688; www.stmarksvet.com)

When Sally Haddock was applying to vet schools in the seventies, women were the exotics. Now things have improved vastly—women make up about 75 percent of vet students—and Haddock has become an expert at exotics, particularly the avian kind. "Birds have great personality," says the spirited blonde author of *The Making of a Woman Vet.* "They're very curious." Injuries, viral infections, and gastroenteritis are the most common bird ills, but Haddock also deals with obsessive feather-picking, bad diets ("Birds are seed junkies," she says), and "way too many cat bites."

Because blood loss is a major issue with surgery on tiny bird parts, St. Marks, with its laser-surgery machine, is the place in the city for avian operations.

Other exotics that visit the clinic include bearded dragons, potbellied pigs, hedgehogs, ferrets, snakes, and hairy chinchillas ("the cutest things in the whole wide world," says the vet). Soon, after renovations, St. Marks hopes to accommodate fish. "If we have to hospitalize fish," she says, "it would be handy to have an aquarium."

Laurie Hess

Board-certified in avian practice
Animal Medical Center
(212-838-8100, ext. 8619;
www.amcny.org)

Laurie Hess was just out of Tufts vet school in 1994 when a man burst into the AMC at 3 A.M. with a large, exotic cat and a one-armed baby monkey in a coma. The monkey's seizure had scared the cat into attacking it, and the man wanted Hess to retrieve the simian arm from the feline colon and reattach it. This proved impossible, and the monkey died from what turned out to have caused the seizure: herpes simplex.

"Effectively, someone kissed the monkey, gave it herpes, and killed it," Hess says. Herpes simplex, so common in humans, is fatal to simians.

Since then, Hess and the three other staff doctors in the AMC's exotics department have treated an average of 3,000 animals each year—not counting emergencies. She recently doctored Izzy, a male guinea pig with breast cancer who made it through a double mastectomy only to contract an unrelated lymphoma. Izzy's owner was willing to do anything to save him, so Hess e-mailed other exotics specialists and oncologists to find a way to give the animal chemotherapy, something the AMC had never done for a guinea pig. Poor Izzy survived one round of chemo but later died.

INCREDIBLE PET STORY: Sammy

The Cat Who Lost His Meow

PATIENT: Sammy, an ex-stray cat, roughly five years old

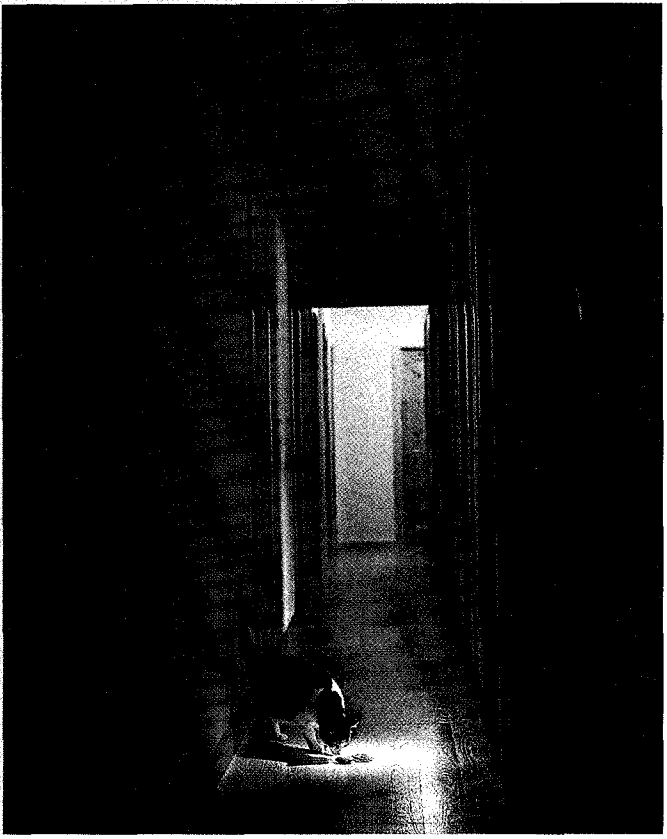
THE AILMENT: Diaphragmatic hernia

HISTORY: In 1997, Sammy was retrieved from an abandoned building in Chinatown by City Critters animal-rescue service and taken to West Chelsea Veterinary Hospital. He had difficulty breathing and was unable to meow. "When I talked to him, he would try to meow back, but no sound would come out," says the hospital's manager, Liz Farber, who was also puzzled by the way Sammy sat: propped on his front legs, his body splayed out behind him. "He would crane his neck a little bit and breathe that way," says Farber. "It was completely baffling."

DIAGNOSIS: An X-ray revealed a hernia in the diaphragm, a cat injury that can result from impacts such as falling several stories from a window or getting hit by a car. Farber's husband, Michael, a vet who owns the hospital, estimated that the injury was about a year old. Because Sammy hadn't been treated for the accident, "his abdominal organs had made their way into the thoracic cavity through the tear in the diaphragm," says Michael. "They were taking up space where the lungs normally expand. The liver and intestines had adhered to the wall of the chest and the lungs themselves."

TREATMENT: "With adhesions, the longer they're there, the thicker and stronger they get," says Michael. Liz adds, "Did you ever pull two things apart that were stuck together and end up ripping one? That was the problem." Although Sammy was high-risk, a surgical resident at Animal Medical Center was interested in taking the case. Despite four-to-one odds that the cat wouldn't survive, says Michael, "we figured he probably couldn't be any worse off than he already was." He had to be manually respirated with an oxygen bag throughout the 90-minute operation.

POST-OP: Sammy's insides are now right, but he still suffers from asthma and digestive problems. More medical procedures could be in his future, which convinced the Farbers to adopt him; the best family for Sammy is a vet family. "He completely appreciates the lap of luxury," says Liz. "And he got his meow back."



ONCOLOGY

Gerald Post

Board-certified oncologist
Long Island Veterinary Specialists
163 South Service Road
Plainview, New York (516-501-1700; www.livs.org)

When he's not helping local zookeepers deal with afflicted wildlife, the benevolent and bearded Gerald Post, 40, is trying to cure dogs and cats of cancer. His practice offers the most advanced in vet oncology: CT scans, chemotherapy, and some experimental protocols like biological immunotherapy and vaccine therapy. Cancer in animals seems to be on the rise, says Post, but "it's pretty rewarding to see the progress. The therapies we're using now are similar to those used with people."

Post, who founded the national Animal Cancer Foundation in 1999, disputes the notion that veterinary oncology is grim work. "These are animals who, without intervention, will die. Even if we help, they might still die, but at least we can increase their survival time and quality of life. My patients are happy."

Tim Rocha

Board-certified oncologist
Manhattan Vet Group
240 East 80th Street (212-988-1000)

"A major part of my day is patient education," says Tim Rocha, 34, of his oncology practice on the Upper East Side. The Manhattan Vet Group primarily offers diagnostics and chemotherapy; radiation patients head down to the AMC. Before recommending any course of treatment—or maybe none at all—Rocha makes sure the owners understand their options and gives them plenty of time to make a decision.

Since beginning his practice in 1994, Rocha has cared for mostly middle-age to older pets, many with lymphoma or mast-cell tumors. So this is a vet who's sensitive to animals that are likely to have other ailments that might affect their response to chemo or slow the healing process.

RESPIRATORY/ GASTROINTESTINAL

John Broussard

Internist
Animal Medical Center (212-838-8100, ext. 8723; www.amcny.org)

"Things that are strange to general vets become pretty run-of-the-mill here," says John Broussard, the 38-year-old Texan who heads the AMC's gastrointestinal- and respiratory-disease departments. "There are very few places in the world where you can put together a collection of, say, feline and canine gastro cases that reach numbers in the thousands. So a lot of knowledge can be generated quickly here; we optimize the diagnostics and treatments."

About twenty of these gastrointestinal or respiratory cases a week come from veterinary referrals. "A lot of animals are directed here because they need an intervention: They won't eat or have been vomiting and need tube feeding."

Broussard and his team of interns and residents also work on clinical studies, which include testing drugs that are just becoming available for liver and intestinal problems (such as inflammatory bowel disease). "We're like the last step in the stamp-of-approval process," he says.

OPHTHALMOLOGY

Sheri Berger

Board-certified ophthalmologist
Manhattan Veterinary Group
240 East 80th Street (212-988-1000)

Sheri Berger treats all kinds of animal eye conditions; she has, on occasion, fitted a pet for contact lenses. But most of her day is spent dealing with common infections, cataracts, and glaucoma.

Resembling a tall and lanky Winona Ryder, Berger, 38, comes from a horse-racing family; at one point in college, she considered becoming an equine orthopedic surgeon. But ophthalmology batted its eyes at her in vet school.

At the MVG, where Berger has been the medical director for three years, she sees mostly dogs and cats. Certain breeds, she notes, are more prone to eye conditions, like Shih Tzus, cocker spaniels, and chows.

However, all city animals must contend with particularly urban ailments. "Pollution and dirt make infections harder to manage," says Berger. "But there are also fewer exacerbated cataracts in New York because of the tall buildings and lack of UV light."

SURGERY

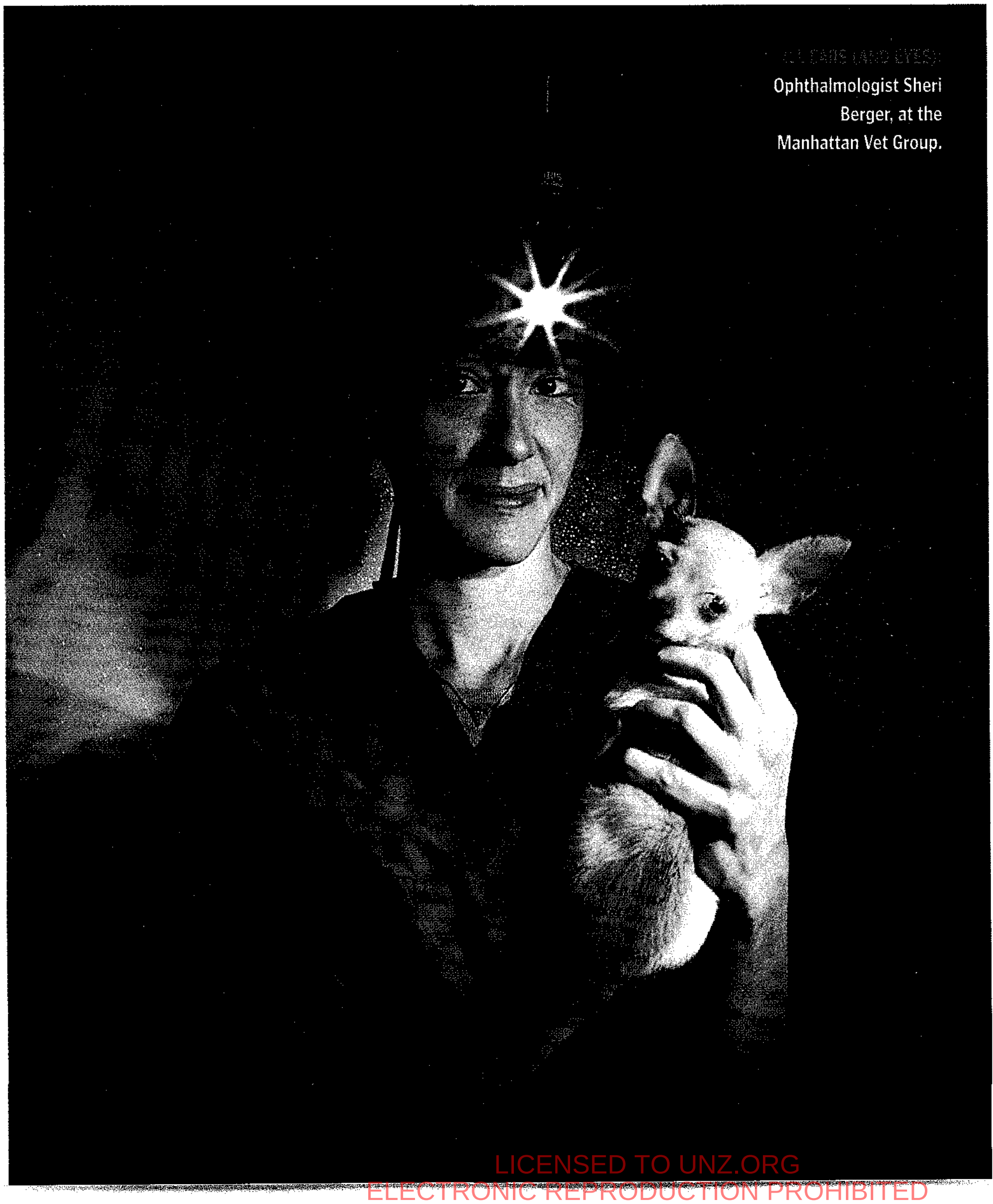
Richard Greene

Board-certified surgeon
Center for Veterinary Care
236 East 75th Street (212-734-7480)
Monday-Wednesday only

In practice for more than 35 years, Richard Greene trained most of the other surgeons on *New York*'s list during his fifteen years at the AMC. He's one of the few board-certified surgeons who also see general cases, at the cheery Center for Veterinary Care as well as at the ASPCA on Thursdays and in Park Slope at Animal Kind Veterinary Hospital on Fridays.

At the ASPCA, he performs as many as fifteen spay-neuters a day. Lately, he's been doing a lot of colectomies on a referral basis for cats with chronic constipation. "In New York, we spend so much intimate time in close confinement with our animals," says Greene. "People will come in with pages and pages of notes on their cat's defecation. It's nice to be able to tell them that you can help."

As for dogs, Greene explains that as different breeds become more popular, "we start seeing more of the diseases that dogs get." Currently, that means a lot of Labs with orthopedic (elbow and knee) problems and cocker spaniels—"they seem to be back" in vogue, he notes—with skin and ear troubles.



ALL EARS (AND EYES): Ophthalmologist Sheri Berger, at the Manhattan Vet Group.

Amy Kantor

Orthopedic soft-tissue surgeon
West Chelsea Veterinary Hospital
(212-645-2767)

In West Chelsea's immaculate surgery room, Amy Kantor talks about how familiar she is with the horrible things people do to their animals. On the wall are X-rays of a six-month-old pit bull who had been brought in earlier in the week. Its owner claimed the puppy had fallen off a table. The X-rays showed that it had a fractured hip and two violently broken hind femurs.

Kantor repaired her hip and fixed the femurs with pins. "Now she needs a home," says Kantor. She believes the dog could not have sustained such injuries from a simple fall.

Because West Chelsea is not a hospital with many specialists, Kantor performs general (as well as orthopedic) surgery—from spaying and neutering to removing tumors to reconstructing the nostrils of pugs and bulldogs. Joint problems dominate the orthopedic sector of her practice, including at least one anterior-cruciate-ligament-tear (ACL) surgery a week (the widespread knee operation that also puts humans under the knife).

Kantor, who has been practicing in the city for three years, says that she'll treat "anything with fur but nothing with feathers." She's up for cold-blooded challenges, however. "It's tough to monitor a reptile under anesthesia," she says. "You think it's dead."

Jane Kosovsky

Traveling surgeon
(Unpublished phone number; ask your GP to call her. Most vets in the city know how to reach Kosovsky.)

'All I do is surgery, and many of them every day," says the brisk Jane Kosovsky, whose unconventionally structured practice—she's essentially a freelancer—means that she performs surgery in a dozen different clinics in Manhattan. "Some call me in once a week, some when they need me. But I only work at the ones I feel best about. If I were sick, I'd want to be at one of these hospitals."

Most of Kosovsky's work comes from general practitioners who call her in for surgeries that they don't perform. "As veterinary medicine becomes more specialized," Kosovsky says, "GPs are not doing as much surgery. We do know that the skill of the surgeon is important in the outcome, so people have gotten a lot smarter in choosing someone who operates five days a week."

A Doggie's Dream Team

THE PATIENT: Trooper, a fifteen-year-old Lab-shepherd mix

THE AILMENTS: Arthritis, hip dysplasia, Cushing's disease, cancer, neurological problems

HISTORY: Trooper, past the upper limit of his life expectancy, is the definition of high-maintenance: He has intimate relationships with six veterinary specialists at a cost of almost $1,000 per month. While Trooper's upkeep might be over-the-top, his laundry list of troubles isn't uncommon for New York dogs. "In the city, where dogs are leashed, they live much longer," says Paul H. Schwartz, Trooper's general vet. "So they develop diseases classically associated with geriatric humans."

THE (MANY) DOCTORS: Beverly Cappel, holistic and alternative medicine, Vet at the Barn, Chestnut Ridge, N.Y.; Jonathan Leshanski, acupuncturist, At Home Veterinary (house calls); Emily Elliot, chiropractor, Center for Veterinary Care, Upper East Side; Peter Kross, swim therapist, Biscuit and Bath, midtown; Richard Joseph, neurologist, Westside Veterinary Center, Upper West Side; Paul H. Schwartz, general medicine, Center for Veterinary Care, Upper East Side.

DIAGNOSIS: "For twelve years, Trooper was healthy as a horse," says his owner, Barbara Mishkin, an Upper East Side businesswoman. Now, sadly, the arthritis and hip dysplasia he's been suffering for a year make his legs wobble—or buckle completely. Recently, the brain signals that control his legs have been malfunctioning, which Trooper's neurologist says is due to a yet-to-be-determined spinal problem. Trooper also suffers from Cushing's disease, a hyperactivity of the adrenal glands that can cause ligament damage. (He was diagnosed with the disease three years ago after he uncharacteristically peed in the lobby of Mishkin's building.) "After hypothyroidism, Cushing's is the second most common hormonal abnormality in dogs," says Schwartz.

TREATMENT: Trooper takes a daily pill called Anapril to help control Cushing's and receives monthly fluid injections into his joints for his arthritis. The rest of his therapy is unconventional. "The idea is to try to get some responses without introducing other drugs into his system," Schwartz says. He supported the turn to alternative medicine when the dog developed a neurofibrosarcoma tumor two and a half years ago. Trooper responded better to herbal remedies than he did to radiation. Cappel, his holistic vet, keeps him on a regimen of more than a dozen daily (some twice-daily) herbal supplements that take five to fifteen minutes to administer "on a good day," says Mishkin. Trooper's swim therapist, acupuncturist, and chiropractor work on his mobility. "The doctors keep having to remind me that Trooper's the equivalent of 100 years old," says Mishkin.

POST-OP: Trooper enjoys the precarious medical stability of the average senior citizen. To enhance his lifestyle, Mishkin has bought him the canine version of a wheelchair. "I think I've found the Cadillac of carts," she says.

TROOPER'S TROOP: The patient with his specialists, from left, Peter Kross, swim therapist, Biscuit and Bath; Jonathan Leshanski, acupuncturist, At Home Veterinary; Bill Hamilton, swim therapist, Biscuit and Bath; Emily Elliot, chiropractor, and Paul H. Schwartz, general vet, both Center for Veterinary Care.

Arnold Lesser

Board-certified orthopedic surgeon
Ultravet Diagnostics
Mineola, New York (516-294-6680)

Animal Emergency Service
280 Middle Country Road
Selden, New York (631-698-2225)

"Large-breed dogs tend to have problems with hips and joints and also growth deformities," says Long Island veterinary surgeon Arnold Lesser, one of a dozen vets in the country specializing in such deformities. He works mainly on dogs and cats, and credits human tinkering with keeping him in business. "Cat size hasn't changed," he explains. "Domestic cats are all about the same size as a wild cat. But we've made dogs into Pomeranians and Yorkies and 150-pound Newfoundlands. Genetically changing them causes a lot of deformities."

Lesser performs a complicated reconstructive surgery, used mainly on people, to help dogs with growth-plate problems, which cause one leg to be shorter than the others. The arduous process, developed by a doctor in Siberia during World War II, involves cutting the bone and then slowly lengthening it, a millimeter per day.

Total hip replacement and arthroscopic surgery—another procedure developed for humans and newly available for dogs and cats—are also specialties of Lesser's. "These areas are blossoming within orthopedics," Lesser says. And his next new interest is in physical therapy, which may include putting animals on treadmills immersed in water.

Thomas Scavelli

Board-certified surgeon
Garden State Veterinary Specialists
1 Pine Street, Tinton Falls, New Jersey
(732-922-0011)

Thomas Scavelli supervises a staff of 65 at Garden State Veterinary Specialists, a referral service he started eight years ago. His stable of pros includes three full-time surgeons, an ophthalmologist, a critical-care doctor, a dermatologist, and a neurologist.

"Every patient we see comes in from another vet, so they're all high-risk, intense cases," says Scavelli, who used to run a surgical unit at the Animal Medical Center. The most common procedure he performs is knee reconstruction for ACL tears in dogs. "One thing that's specific to the city is the syndrome of high-rise cats," Scavelli says—cats that have fallen from windows or balconies, fracturing legs or hips. Scavelli also does a lot of hip replacements for dogs. "We've had dogs in here that were dead lame or chronically in pain. We did an artificial joint, added a titanium implant, and they were using that leg a week or two after surgery." ■

By Amy Goldwasser, Betsy Goldberg, Monica Khemsurov, Lia Mehos, Hillary Rosner, and Abby Tegnelia.

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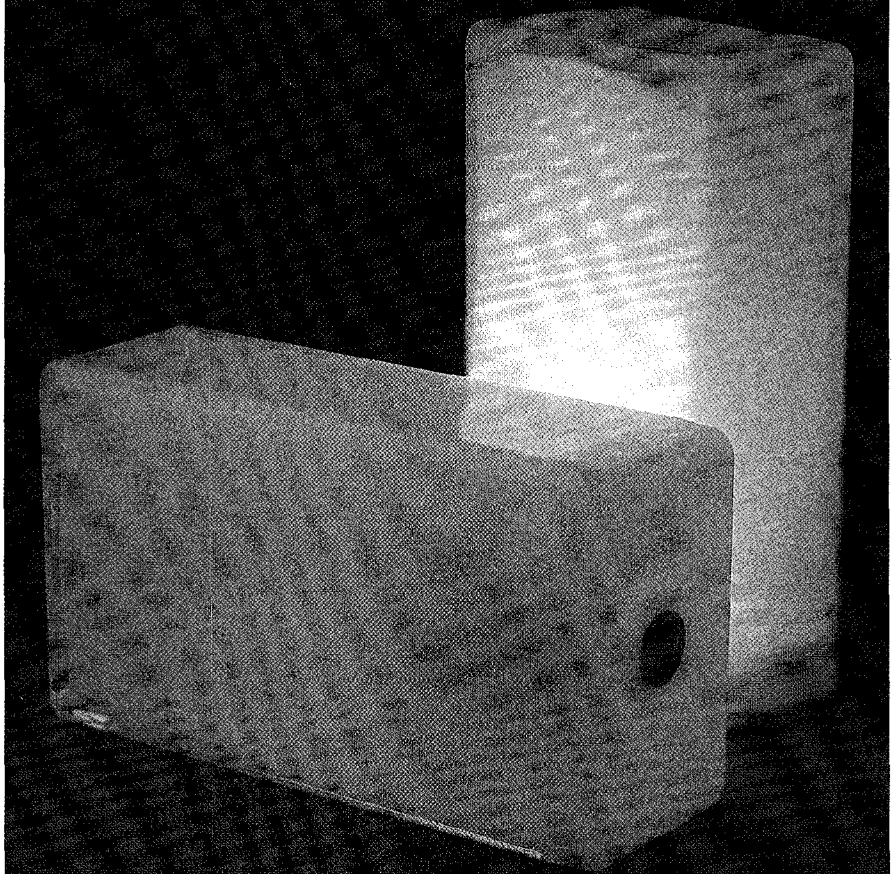
BestBets

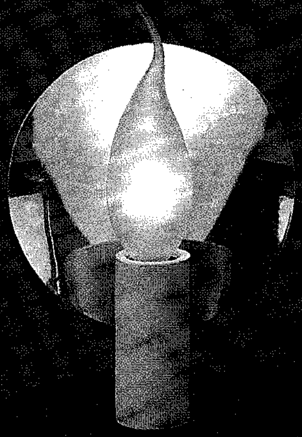
Lamps do for a room what shoes do for an outfit: They make the look or break it. Here, a selection of styles that are sure to light up your space and brighten your spirits.

RIMA SUQI



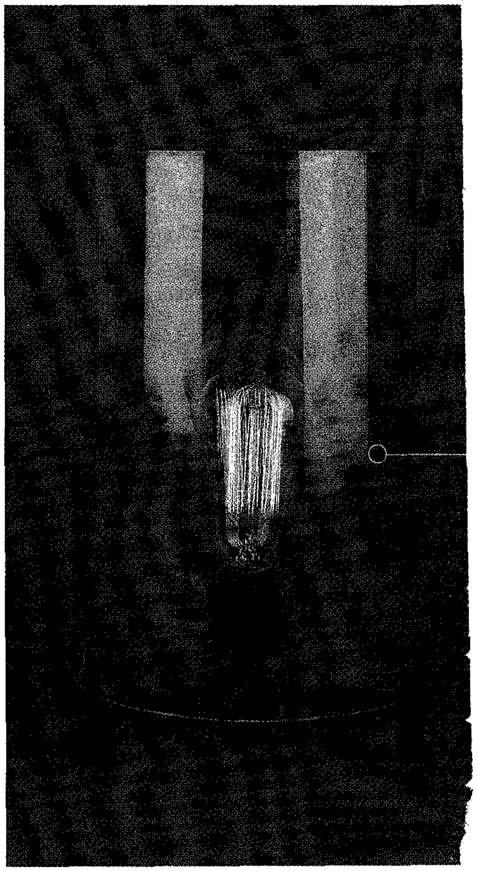
Mathmos Modern's Tumbler is an indoor-outdoor, rechargeable bricklike lamp, available in either of two very cool styles. One phases into nine different colors at slow, medium, and fast speeds. The other changes colors when you simply flip it over ($80).

▶ **THE TERENCE CONRAN SHOP**
407 East 59th Street/212-755-9079

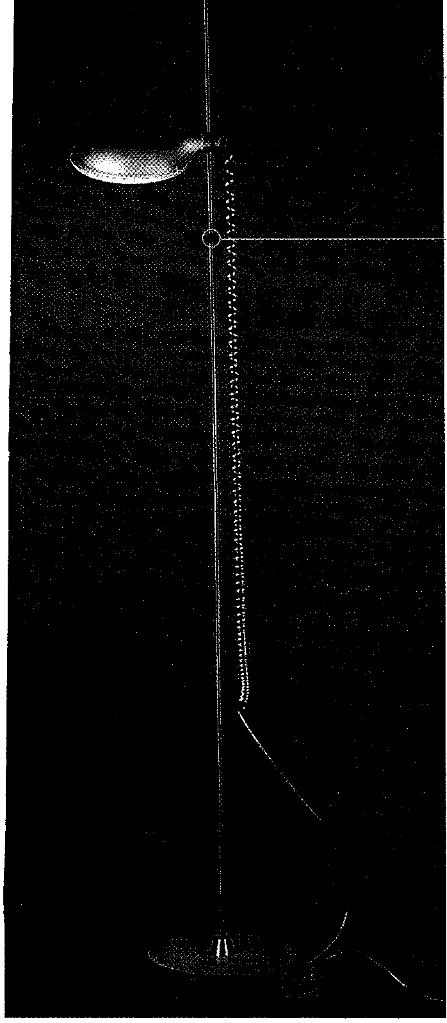


We love designer Marcel Wanders because of lamps like this one, called B.L.O. As the name implies, it switches on and off when someone blows (hard!) on it. In three translucent colors (yellow, dark gray, and blue) and matte silver ($109).

▶ **MOSS**
146 Greene Street/212-226-2190

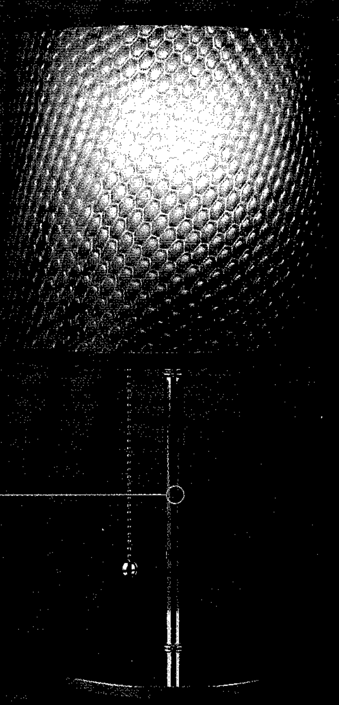


PHOTOGRAPHED BY ANTONIS ACHILLEOS



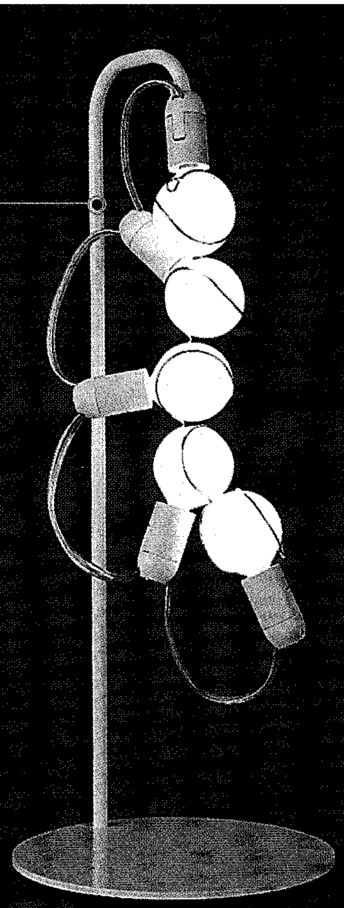
It's time to toss the tacky $19.99 torchère you've had since college and embrace adulthood with the Luxmaster, designed by Jasper Morrison for Flos. You can control both the direction and the intensity of the light by adjusting the height and the shade (which rotates) and sliding the built-in dimmer ($375).

▶ **MSK ILLUMINATIONS**
235 East 57th Street/212-888-6474



Thank goodness Cardinal Product's Mushroom table lamp doesn't actually resemble its namesake. It's cute and colorful, with a choice of either blue or green honeycomb shade. And at this price, you can buy both ($30).

▶ **BASICS FURNITURE**
92 Seventh Avenue, near 16th Street
212-691-5595



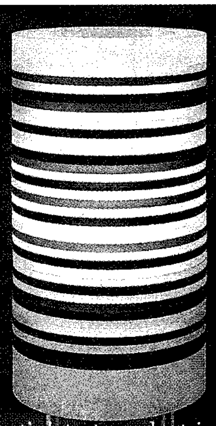
A string of five exposed bulbs makes up Butter's Daisy Chain table lamp. It can hang, as shown, or be twisted to form other spirally designs ($250).

▶ **THE APARTMENT**
101 Crosby Street/212-219-3661

▶ **TOTEM**
71 Franklin Street/212-925-5506

This simple glass cylinder is very right-now, while the bulb with exposed filaments harks back to Thomas Edison's time. We like the old-fashioned bulb, but you can replace it with a standard one ($165).

▶ **MXYPLYZYK**
125 Greenwich Avenue
212-989-4300



Biproduct's latest product is this so-called Stacking Acrylic Light (the lights don't actually stack). Available in yellow-orange, orange-red, and green-blue color combinations in both table and hanging versions ($390).

▶ **TERMINAL-NYC**
28 Watts Street/212-219-3411

▶ **TOTEM**
71 Franklin Street/212-925-5506

YOUR PERSONAL BEST

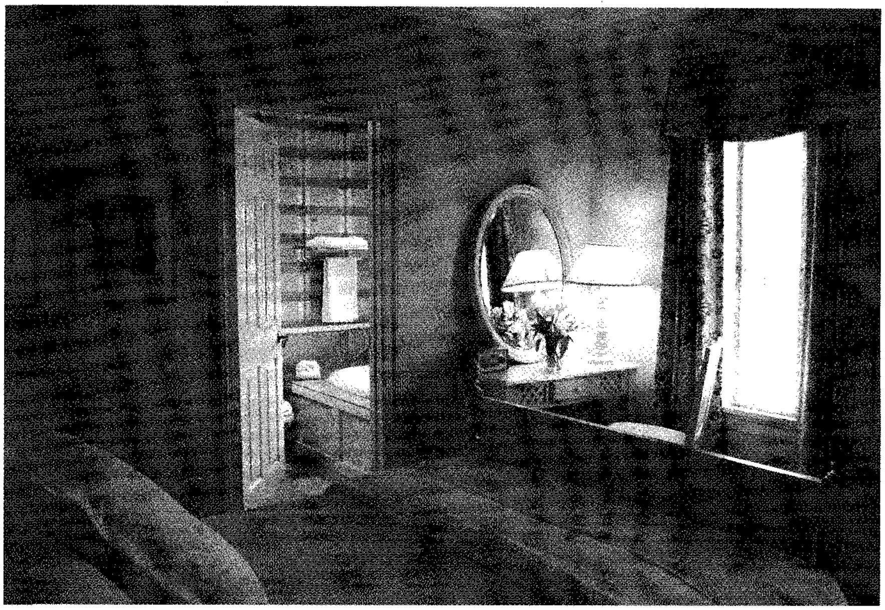
This year, readers can join *New York*'s experts by voting for the top candidates in the "Best of New York" food categories. Cast your ballot at **newyorkmetro.com** today.

The Train Gang

Subtract 25 percent and the price of a car rental from a country getaway, and you too can live like the landed gentry for a weekend.

SURE THE DAYS ARE GETting longer, but February's gray skies can still be a drag. For a change of scenery, check out these cozy, luxurious inns, all of which are an easy train ride away—*and* are offering to pamper *New York* readers for 25 percent off their regular rates. Book before March 15 for a weekend prior to Memorial Day, and be sure to mention this page.

One of Norman Rockwell's favorite subjects, the quaint, colonial **Red Lion Inn** has been open since 1773. Take a two-hour Amtrak ride to Hudson, New York, where a car will pick you up and drive you 45 minutes to the inn (the car service is $75 round-trip; discounted rooms start at $120; 413-298-1690 or www.redlioninn.com). Or head west to the grand **Molly Pitcher Inn** in the town center of Red Bank, New Jersey (one-hour train trip on New Jersey Transit, plus a five-minute cab ride; discounted rooms from $87; 800-221-1372 or www.mollypitcher-oysterpoint.com). For an intimate country getaway, try the six-room **WhistleWood Farm B&B**, nestled on a hilltop on the outskirts of Rhinebeck (less than two hours on Amtrak, plus a six-mile cab ride; discounted rooms from $102; 845-876-6838 or www.whistlewood.com), or the new **Inn at Stonington**, near Mystic, Connecticut; all twelve rooms have fireplaces, and many have harbor views and Jacuzzis to boot (take Amtrak to Mystic, then a four-mile cab ride to the inn; discounted rooms from $117; 860-535-2000 or www.innatstonington.com). *All rates are per-night on weekends, based on double occupancy.* TARA MANDY



MYSTIC PIZZAZZ: A room with a view at the Inn at Stonington.

Picks of the Week

Showroom Seven has hip samples from hip designers like Petro Zillia, Julia, and Imitation of Christ for up to 60 percent off, $21–$250. 498 Seventh Ave., near 36th St., twenty-fourth fl. (212-643-4810); A.E., M.C., V.; Mon.-Fri. 10-7, Sat. till 6; 2/19-3/1.

Michael's, the Upper East Side consignment shop, is taking an additional up-to-90 percent off the wedding dresses in the bridal department. Prices are all $200. 1041 Madison Ave., near 79th St., second fl. (212-737-7273); cash only; Sun. noon-5; 2/24.

Clea Colet has high-end wedding-gown samples for 50 to 80 percent off, $300–$2,000. 960 Madison Ave., near 75th St., second fl. (212-396-4608); A.E., M.C., V.; by appointment only; 2/18-2/23.

Mxyplyzyk's lovable gifts, knickknacks, and home furnishings are now 20 percent off, $4–$600. 125 Greenwich Ave. (212-989-4300); A.E., M.C., V.; Mon.-Sat. 11-7, Sun. noon-5; through 2/28.

Mixona's fab lingerie is mostly 50 percent off, $9–$84. 262 Mott St. (646-613-0100); A.E., M.C., V.; Mon.-Sun. 11-7:30; 2/22-3/17.

Frédéric Fekkai's taking 75 percent off a selection of his stylish, structured, Provençal-chic handbags and hair accessories, $25–$400. 15 E. 57th St., tenth fl.; A.E., M.C., V.; Wed.-Thurs. 9-5; 2/20-2/21.

En Soie is taking 50 to 80 percent off its selection of clothing, scarves, and home furnishings, $5–$500. 988 Madison Ave., at 77th St. (212-717-7958); A.E., M.C., V.; Mon.-Fri. 10-6, Sat. 11-6; through 3/30.

YOUR PERSONAL BEST

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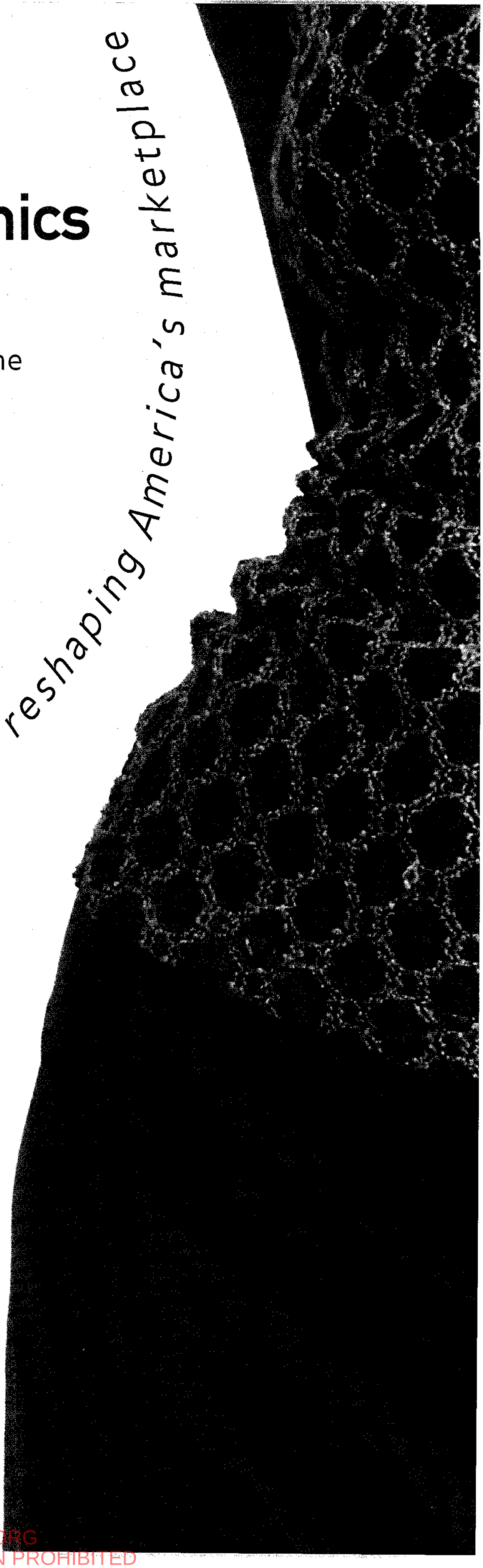
American Demographics navigates the curves

American Demographics is the only magazine that reports on consumer trends for business leaders. For more information about *American Demographics*, please call Greta Libbey at 212-545-3600.



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Travel

TARA MANDY

House of Style

Despite its reputation as a fashion capital, Milan doesn't have much to offer in the way of fashionable hotels. But that's about to change with the debut of the Gray. Guido Ciompi, the designer behind Milan's much-hyped Armani store (the one that houses a Nobu), is the creative force behind the ultramodern boutique, whose doors are set to open this summer, near La Scala. Beyond beds suspended from cables (not in *every* room, thank you), tubs with TVs, and moving carpets embedded in the floors, Ciompi's outrageous designs also include video art in the lobby and a reception desk shaped like an egg. His plan for the restaurant may be the most outlandish of all: Guests will be able to stretch out on divans while they eat, like ancient Romans. Let's just hope he doesn't expect us to throw up between courses, as the old Romans were also wont to do. For reservations, call 011-39-02-8879-1311; rooms from $262.

The High Mile Club

In anticipation of a resurgence in travel this spring, frequent-flier deals of the past few months are starting to dry up fast. But we've found a few lingering promotions still worth taking advantage of: Virgin Atlantic (800-365-9500) is offering a miles-and-money deal through March 18—a round-trip ticket from New York to London for $169 plus 5,000 miles (it's usually 40,000 miles); through March 31, United (800-421-4655) is offering round-trip tickets to Europe for 35,000 miles, down from the usual 50,000; and Continental's domestic round-trip tickets require just 20,000 miles through the end of May (800-525-0280). Also, Delta's (800-323-2323) domestic economy tickets are 20,000 miles through March 20, down from 25,000, while its round-trip tickets to Europe require only 40,000 miles, down from 50,000 (through March 14).

DEAL OF THE WEEK

From now to May 12, the Savoy Group is offering a reduced rate of $249—that's 50 percent off the rack rate—at its London properties, which include the Savoy, the Berkeley, Claridge's, and the Connaught. Mention *New York* Magazine and get a free room upgrade. Call 800-63-SAVOY.

Nuevo SoHo

New York's trend-setters have always drifted south by nature, but now they're going beyond Canal Street or even Ocean Drive. A number of hoteliers and restaurateurs have signed deals in Mexico City. "It's like an early SoHo: young and active, with galleries and cafés," Brian McNally says of the La Condesa district, where he is building a 140-room upmarket hotel with partner Jorge Vergara. The pair are in talks with two top New York chefs about opening restaurants in the hotel, which should be completed by the end of next year. Also, W is opening a 260-room hotel in the Polanco district, with a bar, restaurant, and mini-spa, due at the beginning of 2003; and the Habitat, which already has one hotel in Mexico City, is planning a smaller boutique (also in La Condesa) with the help of BondSt owner Jonathan Morr. BETH LANDMAN KEIL

etc.

YOGA PARTY Shambhala, the luxurious beach spa on Parrot Cay in the Turks and Caicos, is launching a series of six yoga retreats, led by instructors from New York and L.A. The "Healing Weeks" run from March through November, and start at $3,070, including meals, accommodations, massages, and yoga instruction. Mention this page for 10 percent off (649-946-7788). **BURNS RATE** Bob Burns, who developed Regent Hotels in the seventies and then sold the empire to Four Seasons, has reappeared on the hotel scene, sinking $30 million into the 21-room Grand Hotel a Villa Feltrinelli (pictured). The converted neo-Gothic mansion, nestled in the countryside of northern Italy, officially opens this summer. (Call 011-39-03-65-798-000 for reservations; rooms from $439.) **BALI LOW** Bali's cultural capital, Ubud, now has a world-class restaurant, and possibly the best dinner deal on the planet: Chef Chris Salans, an alum of Bouley Bakery and the Bay Area's French Laundry, offers a six-course tasting menu for $20 at his brand-new restaurant, Mozaic (011-62-36-975768). **CONN JOB** Greenwich, Connecticut, gets a new luxury hotel this spring: The 83-room Delamar is right on the harbor, with a new restaurant, L'Escale, run by the folks behind Manhattan's La Goulue and Orsay. (Call 866-335-2627; rooms from $295.)

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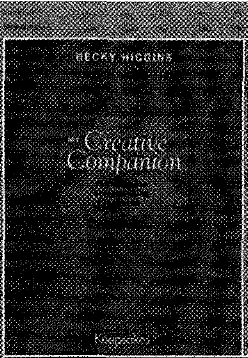
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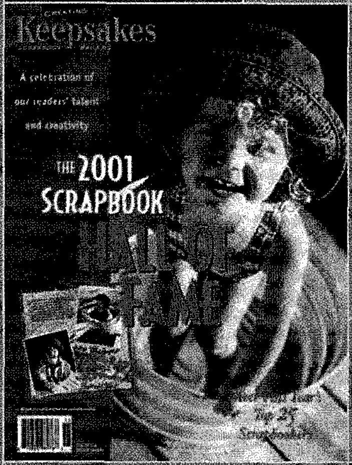
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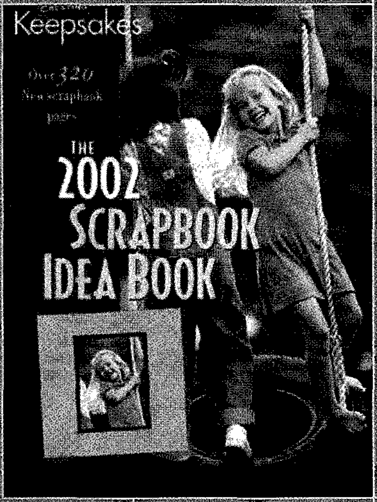
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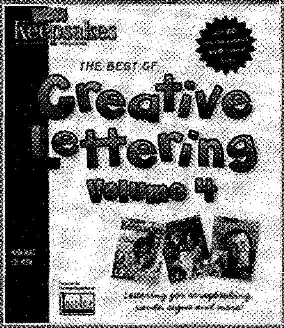
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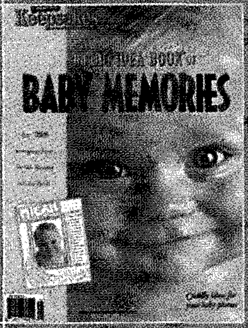
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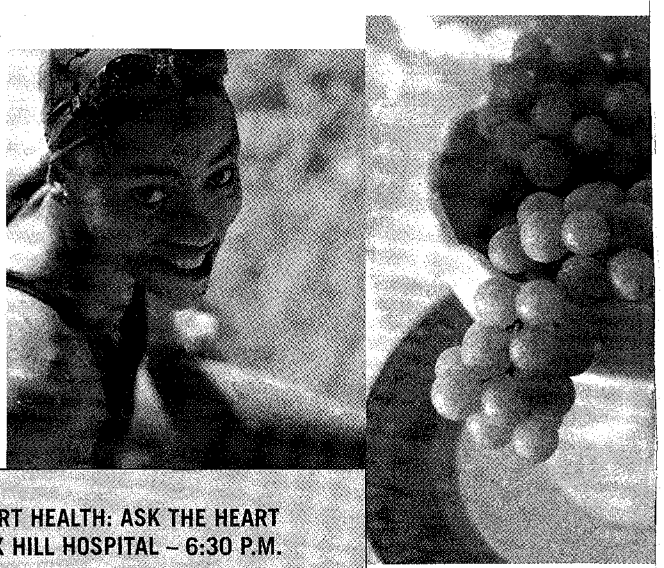
HEART SMART

February is American Heart Month. In honor of our hearts – albeit, more anatomically than romantically – we offer heart-smart breakthroughs in cardiac care, along with advice on how to keep your ticker happily ticking.

IT'S A BRAVE NEW WORLD IN CARDIAC MEDICINE. THESE THREE AREA INSTITUTIONS ARE ON THE CUTTING-EDGE. EACH IS REVOLUTIONIZING THE FIELD OF CARDIAC CARE AS WE KNOW IT.

DRUG-COATED STENTS MAY KEEP ARTERIES OPEN

Cardiologists at the Lenox Hill Heart and Vascular Institute of New York are the lead investigators in an important nationwide study. This study will evaluate the effectiveness of a new, drug-coated stent in the treatment of clogged arteries. This study, which included 55 medical centers around the country, will determine whether coating the stent with an immuno-suppressive drug called Sirolimus will prevent a process in which the arteries begin to close again due to the growth of scar tissue at the stent's site. Jeffrey W. Moses, M.D., chief of Interventional Cardiology at Lenox Hill Hospital, and Martin B. Leon, M.D., CEO of the Cardiovascular Research Foundation, the Institute's research arm, are the study's co-principal investigators.



Stents are half-inch, stainless steel mesh sleeves that prop open clogged arteries and keep them from re-closing. The stent is collapsed, placed over a balloon catheter, and moved into the area of the blockage. After the balloon is inflated, the stent expands, locks in place, and forms a scaffold to hold the artery open. The balloon is removed, but the stent remains.

FEBRUARY 27: HEART HEALTH: ASK THE HEART EXPERTS, AT LENOX HILL HOSPITAL – 6:30 P.M.

Join physicians specializing in cardiovascular care, as they discuss how to keep your heart healthy. Call 1-888-LENOX HILL to register for this event at Einhorn Auditorium, 131 E. 76th St.

"While stents have dramatically bettered the odds of keeping arteries clear, there is still a 20 percent chance that scar tissue will re-close the artery," says Dr. Moses. "European studies showed exceptional promise that drug-coated stents would better prevent that from happening."

This first such U.S.-based study began recruiting patients last February. By August, more than 1,000 patients received the stents, half of which were drug-coated. The results will be announced this September.

"I foresee in the very near future, drug-coated stents becoming the gold-standard for clogged arteries," says Dr. Moses. "We may be able to take that 20 percent re-closure rate and shrink it down to 5 percent or better. Results like that will change the way we practice medicine in heart disease."

"IN THE NEAR FUTURE, DRUG-COATED STENTS COULD BE THE GOLD-STANDARD."

For more information on stents and other cardiac procedures, contact the Lenox Hill Heart and Vascular Institute of New York at 1-877-HEARTBEAT or www.lenoxhillhospital.org.

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Don't give your heart to just anyone.

At the Lenox Hill Heart and Vascular Institute of New York, our internationally renowned surgeons and cardiologists have created innovative procedures that are now routinely used around the world.

From pioneering minimally invasive cardiac surgery on beating hearts to developing nonsurgical procedures to clear clogged arteries and prevent reblockages, our team of cardiovascular experts is using advanced techniques to treat heart and vascular disease. For patients this means less scarring, fewer complications, shorter recovery time and much less trauma to the body.

So, if you have a heart or vascular condition—or suspect that you do—call the Lenox Hill Heart and Vascular Institute of New York at **1-877-HEARTBEAT**. Don't give your heart to anyone else.

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HEART SMART

END-STAGE HEART DISEASE CARE: TRANSPLANTS AND DEVICES

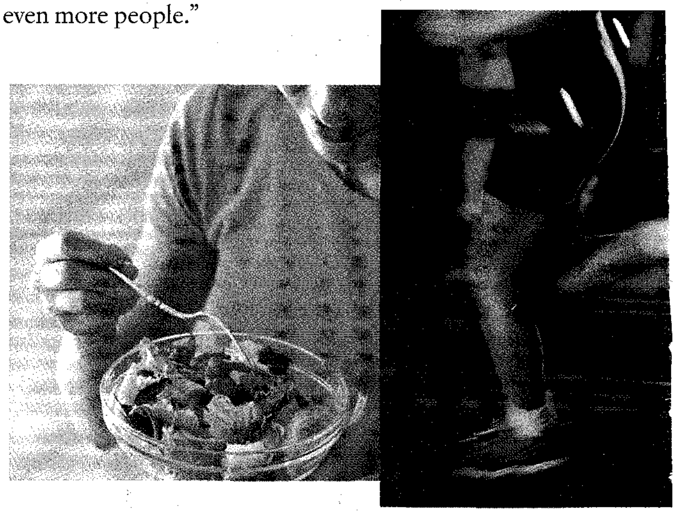
"End-stage heart disease may sound hopeless, but there are exciting advances in the medical management of such patients," says Laszlo Fuzesi, M.D., who heads the Heart Transplant Program at the George E. Reed Heart Center at Westchester Medical Center. This site is the only comprehensive heart failure, artificial assist device, and heart transplant program between New York City and Albany. The center was recently given the coveted permission to perform heart transplants, and Dr. Fuzesi, a specialist in such procedures, has joined the center to build the program. "Heart transplants are just the beginning," says Dr. Fuzesi. "With advances in artificial devices that help stabilize patients, we're seeing a future that may provide more years and quality of life to a wider range of patients."

Dr. Fuzesi is particularly excited about rethinking the uses of implanting a left ventricular assist device (LVAD). This mechanical pump takes over some of the work of the heart and is often used as a temporary measure to keep a patient healthy long enough to receive a heart transplant.

"We are seriously looking at how LVADs and other devices can act as permanent solutions. There are only about 3,600 hearts available every year and they are reserved for patients younger than 65," explains Dr. Fuzesi. "Meanwhile, our society is growing older. Clearly someone who is 72 has a lot of years left ahead of him."

The end-stage patients are dramatic cases. "We recently had a man rushed here by our medevac helicopter with no more than 30 minutes of survival left," recalls Dr. Fuzesi. "He's upstairs in our hospital now walking around with an LVAD, waiting for a transplant. Our thinking is that with study and adaptations of these devices, more patients could just keep on walking around with the LVAD, and never have to go as far as the transplant."

But the future rests on the ability to perform transplants. "Transplants make further innovations happen," says Dr. Fuzesi. "And they remain a miraculous option for many. We just want to extend the miracles to even more people."



"HEART TRANSPLANTS REMAIN A TRULY MIRACULOUS OPTION TO EXTEND LIVES."

For more information on end-stage heart disease and other cardiac care, contact the George E. Reed Heart Center at Westchester Medical Center at 914-493-5343 or www.worldclassmedicine.com.

Know Your Numbers!

New pioneering advances in treating heart disease can never replace the best medicine – prevention. Healthy living means eating right, exercising, stopping smoking, and keeping your cholesterol, blood pressure, blood glucose, and weight levels in check. Make an appointment with your physician to find out the following, and more:

What should my total cholesterol level be?
(mg/dl means milligrams per deciliter of blood)
Less than 200 mg/dl = Desirable
200 to 239 mg/dl = Borderline High
240 mg/dl and over = High Risk

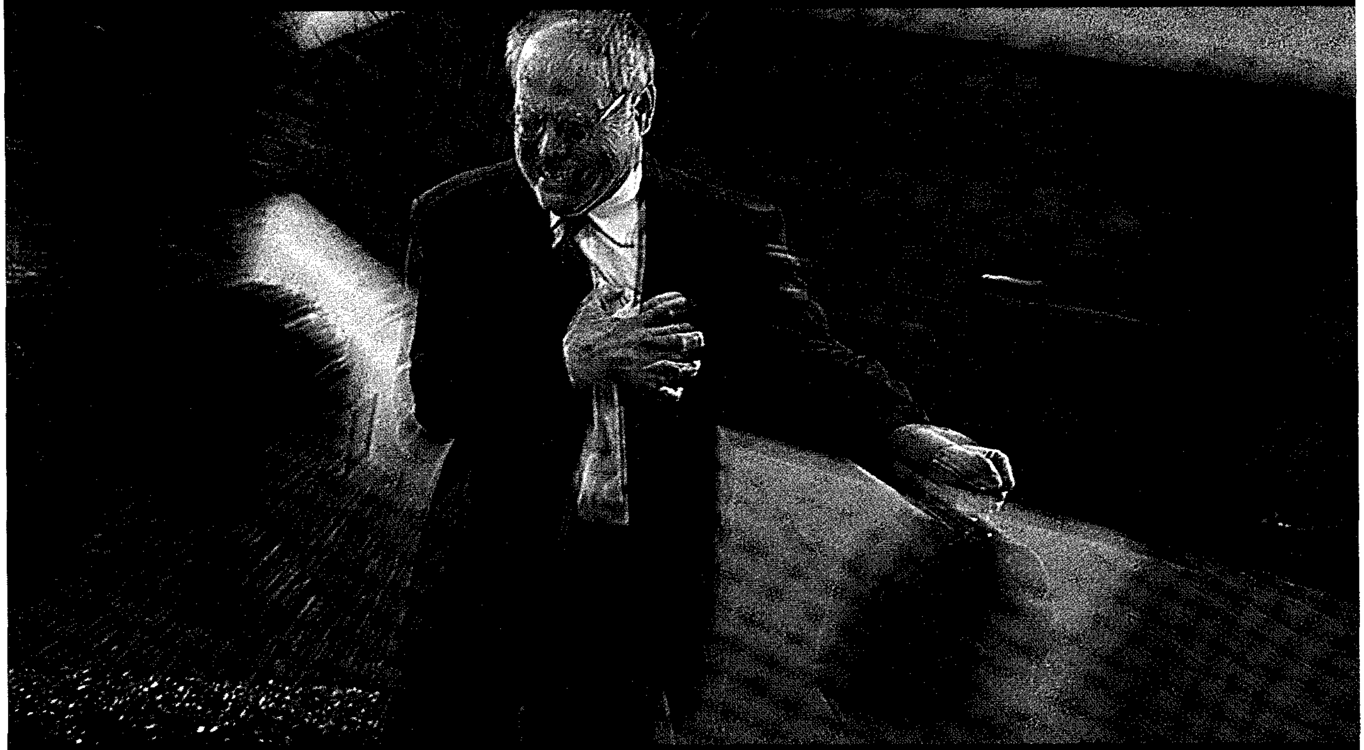
What should my HDL-cholesterol level be?
Less than 35 mg/dl = High Risk
More than 60 mg/dl = Desirable

What should my LDL-cholesterol level be?
Less than 130 mg/dl: Desirable
130 to 159 mg/dl: Borderline High
160 mg/dl or higher: High

What should I weigh?
This is a little trickier to answer because healthy ranges are based on so many factors, including height, gender, age, body frame. Ask your doctor for healthy guidelines for you.

For more information and upcoming screenings call 1-888-LENOX HILL.

Quick, choose a heart specialist.



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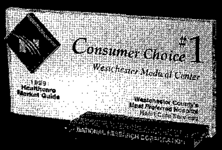

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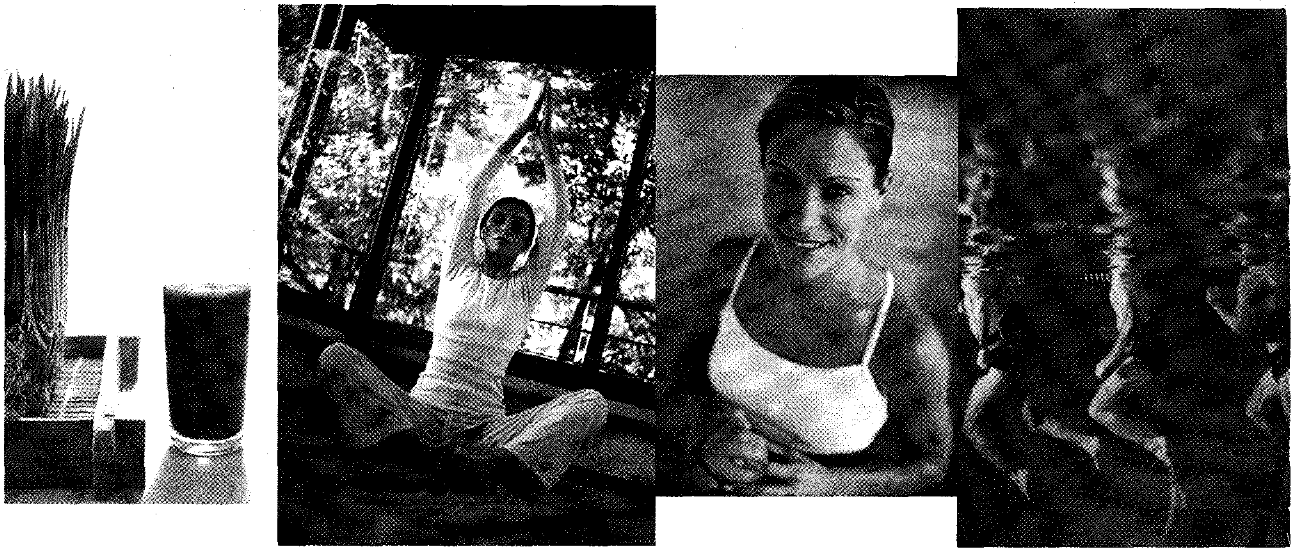
HEART SMART

RETHINKING MITRAL VALVE TREATMENT

As you get older, your parts wear down. One part vulnerable to age is your mitral valve, the valve between the chambers of your heart that regulates the flow of oxygenated blood between your lungs and the rest of your body. When the valve starts to degenerate, problems begin, including fluid leaking into your lungs, shortness of breath, and further damage to your heart.

"Today this common problem is mostly treated with mitral valve replacement," says David H. Adams, M.D., professor and chairman of the Department of Cardiothoracic Surgery at Mount Sinai Medical Center. A replacement valve is put in, made of either metal, or from tissues from other animals. But there are problems with this approach and Dr. Adams would like to see the standard change.



> **"I WOULD LIKE TO SEE MORE SURGEONS SKILLED AT REPAIRING THE MITRAL VALVE, INSTEAD OF REPLACING IT," SAYS DR. ADAMS OF MOUNT SINAI MEDICAL CENTER.**

Metal valves will last forever, but require blood thinners to avoid risk of complications, including stroke. Animal tissue valves are generally accepted better by the body, but they don't last as long. "I would like to see more surgeons skilled at repairing the mitral valve, instead of replacing it," says Dr. Adams, one of a select group of experts in mitral valve repair. Because of the complications of mitral valve replacement, many patients do not undergo surgical intervention until their hearts are already experiencing damage. "If the repair techniques were more common, I believe cardiologists would send their patients into surgery at earlier stages, thereby avoiding the risk of damage from their defective valve," explains Dr. Adams.

"The benefits of mitral valve repair over replacement are multifold," says Dr. Adams. "It's a real win for the patient. A mitral valve repair provides excellent durability. Since a mechanical prothesis is avoided, there is no need for long-term blood thinners. The patient's own valve is more resilient against infection than a valve replacement prothesis. And finally we are now confident that patients have better cardiac function overall with the valve repair procedure."

Why, then, aren't more surgeons performing the mitral valve repair procedure? "It requires extra training and experience," explains Dr. Adams. "Ultimately, demand from patients and their cardiologists will lead to the wider adoption of mitral valve repair.

For more information about mitral valve repair and other cardiac care procedures, contact Mount Sinai at 1-800-MD-SINAI (physician referral) or www.mountsinai.org.

the best just got better

A world-renowned team of cardiac and thoracic surgeons joins the top-rated team of cardiovascular specialists at the top-rated heart hospital in New York.*

The Mount Sinai Hospital welcomes Dr. David H. Adams and his team of cardiac and thoracic surgeons from Harvard Medical School in Boston. They join Mount Sinai's world-renowned faculty of doctors and scientists, which includes Dr. Valentin Fuster, Director of The Zena and Michael A. Wiener Cardiovascular Institute and former President of the American Heart Association.

Mount Sinai is recognized as one of the finest and most prestigious medical institutions in the world. The arrival of Dr. Adams and his colleagues significantly enhances our already outstanding surgical capabilities. Whether pioneering heart valve repair techniques, performing less invasive bypass surgery using robotic assistance, removing cancerous tumors in the lung or esophagus through keyhole incisions, or revolutionizing the future of surgery in a myriad of other disciplines, The Mount Sinai Hospital is raising the bar on some of medicine's most important frontiers.

Dr. David H. Adams,

Professor and Chairman of the Department of Cardiothoracic Surgery, is an international leader in the specialty of cardiac surgery. His interests include all aspects of cardiac valve, adult congenital, and coronary bypass surgery. He is especially renowned for his expertise in the field of mitral valve repair.

Dr. Scott J. Swanson,

Chief of the Division of Thoracic Surgery, is a pioneer in the field of minimally invasive lung and esophageal surgery and will direct Mount Sinai's new Thoracic Oncology Institute. His expertise includes lung and esophageal cancers, mesothelioma, lung reduction surgery, and anti-reflux surgery.

Dr. Lishan Aklog,

Director of Minimally Invasive Cardiac Surgery, has been at the forefront of recent advances in minimally invasive cardiac surgery techniques. A national leader in beating heart coronary bypass surgery, he is also among the first surgeons in the country to perform robot assisted cardiac surgery.

Dr. Farzan Filsoufi,

Director of the Cardiac Valve Center at Mount Sinai, is an expert in valve surgery with an emphasis on minimally invasive techniques and reoperative procedures. He also specializes in the surgical treatment of cardiac arrhythmias, adult congenital valve disease, and valve reconstruction.

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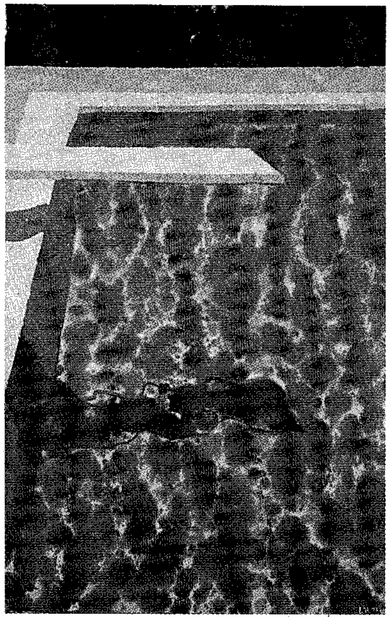
*Ranked the top heart hospital in New York in the 2001 America's Best Hospitals edition of *U.S. News & World Report.*

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



WATER COLOR: Hockney's *Green Pool With Diving Board & Shadow,* at the Art Show.

ART

The Armory Show and the Art Show

It's going to be an exhausting weekend for collectors: New York's two biggest art fairs mean two days of oohing, aahing, and crosstown trekking between shows. Wear comfy shoes, and bring your checkbook. **(The Art Show, February 21–25; the Armory Show, February 22–25; see page 79.)**

MOVIES

Monsoon Wedding

In Mira Nair's new film, a Delhi girl is about to enter her arranged marriage, and family stresses—plus those of the modern world—threaten to boil over. Winner of the Golden Lion at the Venice Film Festival. **(Opens February 22; see page 66.)**

BOOKS

Salt: A World History

Mark Kurlansky's 1997 book *Cod* was an unlikely winner: a completely readable and even compelling story of a fish (and an unglamorous fish at that). Now he's back with another insanely detailed, engaging object history—this time, of the only rock we eat. **(Walker & Company, $28. In bookstores now.)**

THEATER

The Crucible

Add this revival of Arthur Miller's classic melodrama to the spring's long list of Hollywood star turns on Broadway: Liam Neeson and the always fabulous Laura Linney take on the tale of hysteria, ergot poisoning, scapegoating, and witchcraft. **(In previews now for a March 7 opening; see listing, page 72.)**

NIGHTLIFE

Tibet House U.S. 12th Annual Benefit Concert

David Bowie and Patti Smith join a troupe of monks from the Drepung Gomang Monastery for this annual celebration of Tibetan culture. Philip Glass is the artistic director. But where are the Beastie Boys? **(February 22; see page 92.)**

CLASSICAL MUSIC

The Eos Orchestra's Seventh Season

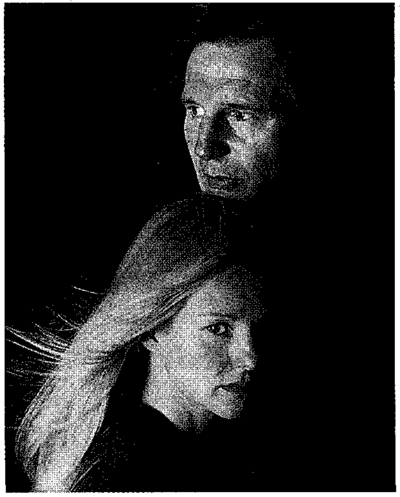
Chamber-orchestra *Wagner*?! You read right: This year, Eos plays a cozy, intimate *Das Rheingold.* Also on the maverick ensemble's lineup for 2002: Academy Award winner Tan Dun as a guest conductor. The season opens with a production of artistic director Jonathan Sheffer's *America Singing Songs.* **(February 21; see listing, page 90.)**

RESTAURANTS

Rendezvous With a Chef

Book your spot early for this series of dinners, which kicks off at Le Bernardin on February 25. The chef-owners of Aureole, Daniel, and the above-mentioned boîte will walk you through the kitchen, and then serve you a four-course meal. **($150 per person; to reserve for any of the dinners, call 212-838-6327.)**

SALEM'S LOT: Laura Linney and Liam Neeson, in *The Crucible.*



TOP five

Hotel Bars: The New Classics

You can take your dad to the Oak Room or to Bemelmans Bar. But for, say, a rendezvous or an anniversary, you need a place like these five: something less Gibson, more Cosmopolitan.

1. Hudson Bar

A sea of overstuffed leather club chairs, a glowing glass floor, a luminous ceiling mural: It's like a glossy Versace ad. Even if nobody from "Page Six" is around, you can sustain a fantasy that one will arrive any moment. **(Hudson Hotel, 356 West 58th Street; 212-554-6343.)**

2. M Bar

The Mansfield's clubbish lounge has a horseshoe-shaped bar to encourage flirting (it's a hotel, after all). Order a single-malt Scotch neat and caviar on ice. Live jazz on Wednesdays. **(Mansfield Hotel, 12 West 44th Street; 212-277-8888.)**

3. Library Bar

The Philippe Starck–via–Ian Schrager design is supposed to feel like you're in a British manor—well-chosen books on the shelves, mahogany walls. But how many libraries have flat-panel monitors playing music videos and movies? **(Paramount Hotel, 235 West 46th Street; 212-764-5500.)**

4. The Round Bar

After a couple of drinks, this tiny, cylindrical room starts to feel like an amusement-park ride (the one that spins while you stick to the walls). So go slow on the seriously strong, expertly prepared martinis. **(Royalton Hotel, 44 West 44th Street; 212-944-8844.)**

5. Church Lounge

Mellow on weeknights, crowded on weekends, it's an excellent meeting spot for before a party or dinner. Try one of the Seven Deadly Sins cocktails (Pride, Wrath, etc.). **(Tribeca Grand Hotel, 2 Sixth Avenue; 212-519-6600.)**

For more than 500 bar listings, visit www.newyorkmetro.com.

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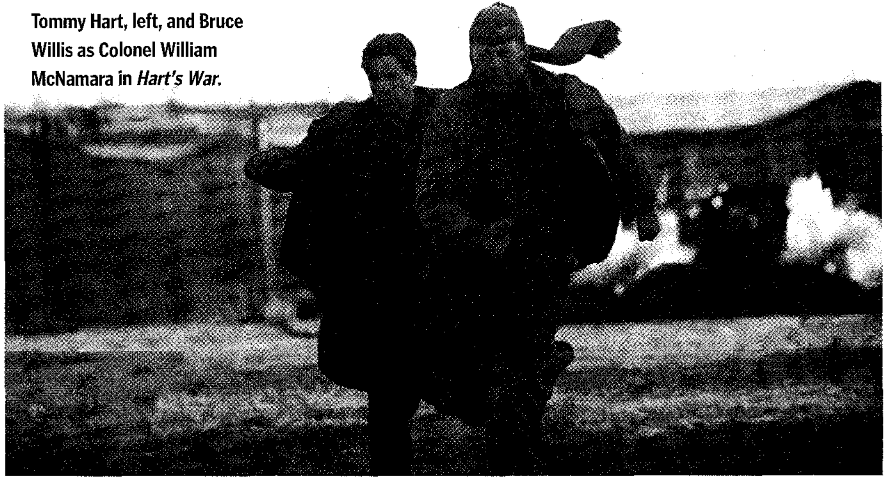
MOVIES PETER RAINER

Hart of Darkness

Bruce Willis's World War II movie aims at seriousness, but its only moral resonance is in an unintended connection with 9/11; *John Q*, a hospital hostage drama, is brain-dead.



GENEVA CONVENTIONAL: Colin Farrell as Lieutenant Tommy Hart, left, and Bruce Willis as Colonel William McNamara in *Hart's War*.

IMPRESSIVELY RE-CREATED RIGHT down to the last glint of barbed wire, the sprawling German POW camp in the new Bruce Willis movie **Hart's War** looks like an aboveground dungeon. It's the most imposing thing about the film—and the only aspect that rings true. As for the rest, we're situated in that familiar showbiz intersection of Hollywood and Rhine.

Hogan's Heroes didn't exactly advance the cause of realism, while *Stalag 17* and *The Great Escape*, to take the two most celebrated movie examples, were greatly entertaining without ever being entirely believable as firsthand accounts (though numerous contributors to those films had firsthand wartime experience). The attempt at a greater gravity in *Hart's War*, at least in terms of its production design, works at cross purposes with the hokeyness of so much else in the movie. Why go to all this trouble if the people who parade through the compound spout the same old Hollywoodspeak?

Willis plays Colonel William McNamara, a fourth-generation military man and the camp's highest-ranking American officer. The lead protagonist, however, is Lieutenant Tommy Hart (the engagingly bland Colin Farrell), a senator's son and Yale Law student who is assigned by McNamara to bunk with the enlisted men and draws their ire for siding with two downed Tuskegee airmen (Terrence Howard and Vicellous Shannon) housed in the same barracks. *Hart's War* is being sold as yet another tribute to the Greatest Generation, but it also deals with its wartime racism, albeit in a way that harks back to *Home of the Brave* and vintage Sidney Poitier movies. When one of the airmen, Howard's Lieutenant Lincoln Scott, is accused of murdering a bigoted enlistee (a scarily effective Cole Hauser), he's put on trial, with Hart as his defense attorney and McNamara as presiding judge. Terrence Howard is a marvelous actor, but he's required to turn Lieutenant Scott into such a paragon of righteousness that his trial, where he's obviously being railroaded, resembles a religious martyrdom.

The director, Gregory Hoblit, also made the courtroom drama *Primal Fear* and worked on numerous episodes of *L.A. Law*, and he seems more comfortable with the trial sequences, which have a *Perry Mason*–ish tang, than with the rest of the carryings-on—the harassing and tunneling and saluting. The German commandant, Colonel Wilhelm Visser, though well played by the Romanian actor Marcel Iures, is a stock ingredient in this Hollywood gumbo: the Nazi who's wise to American ways. Visser knows all about racism in America, and he knows the country's laws, having also attended Yale Law School. He loves Mark Twain and plays Sidney Bechet recordings on the phonograph in his Art Deco quarters. He's so much more interesting than the quietly seething, buttoned-up McNamara that he makes you question your loyalties: If nothing else, his taste in music is impeccable.

Hart's War
Directed by Gregory Hoblit; starring Bruce Willis and Colin Farrell.

John Q
Directed by Nick Cassavetes; starring Denzel Washington and James Woods.
See Movies listings for details.

At one point, after a particularly atrocious punishment meted out by the Nazis, McNamara confronts Visser about ignoring the rules of the Geneva Convention and the colonel replies, "This is not Geneva." I wonder: Will this moment resonate with audiences in a way it wouldn't have before Guantanamo? A movie like *Hart's War*, for all its realistic trappings, is essentially escapism. And yet it inadvertently pushes the 9/11 button. The real world is going to intrude a lot this year at the movies. Better get used to it.

SOMETIMES IT TAKES A TRULY TERRIBLE movie to make you appreciate the mediocre ones. **John Q**, the worst big movie I've seen in this young year, stars Denzel Washington as a factory worker with inadequate medical coverage who takes hostage the emergency room of a Chicago hospital in a last-ditch effort to force the venal administrators there to give his dying 10-year-old boy (Daniel E. Smith) a heart transplant. Directed by Nick Cassavetes and written by James Kearns, it pulls out more stops than that old silent serial *The Perils of Pauline*. Unfortunately, it's a talkie. The

PHOTOGRAPH BY MURRAY CLOSE.

film co-stars Robert Duvall, James Woods, Anne Heche, Ray Liotta, and Kimberly Elise: Is it possible none of these actors read the script before they signed on? Were New Line executives perhaps too hung up on hobbits to notice how whacked out this movie is?

To take one minor example: We are shown a very brief clip of the movie director Ted Demme, who recently died of a heart attack, on Bill Maher's *Politically Incorrect.* You would think that someone connected with this film, in the interests of good taste, would have snipped that clip. Or take a major example: Why does the film all but canonize John for his lawless exploits? It's one thing to be mad as hell at the HMOs, but the movie practically turns hostage-taking into an act of parental duty. And, of course, the hostages—except for a racist girlfriend batterer (Shawn Hatosy)—think John's a cool guy.

Early on, we're treated to a TV clip of President Bush stumping for his economic programs, which looks suspiciously like a clip of candidate Bush on the hustings. *John Q* was designed to be ripped from today's headlines, but it seems to take place before the recession. (Haven't 401[k] administrators replaced HMO executives as our corporate villains du jour?) Not content to cauterize the national health-care system, the filmmakers also go after the media, personified by a Ken-doll newscaster who broadcasts on national television, without John's knowledge, Papa's parting moments with his perpetually expiring son. It's an exclusive, and the newscaster is exultant: The boost to his reputation will pay for that white Bronco he's always wanted. The people responsible for this movie are in no position to castigate others for their shamelessness. Nick Cassavetes once directed *Unhook the Stars,* a quietly humane domestic drama starring his mother, Gena Rowlands. Did he, along with his cast, undergo a radical talent-ectomy?

THERE'S A WHOLE LOTTA SCRATCHIN' going on in **Scratch**, a loose-limbed documentary about the hip-hop D.J. scene that, for know-nothings like me, is highly informative without being in the least academic. The director, Doug Pray, even gets into the groove himself; his visuals and editing rhythms bounce right along to the beat. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

CLASSICAL MUSIC PETER G. DAVIS

Recycled Glass

Philip Glass's latest works prove—surprise!—disappointingly familiar; Kurt Masur treads too cautiously with Wagner.

EVER SINCE HE RODE TO FAME on the back of Robert Wilson's *Einstein on the Beach* in 1976, Philip Glass has chosen his collaborators with care, no doubt sensing that a provocative partner's input is vital to the success of his projects. And he has enticed many into his net over the years, a varied group that includes Doris Lessing, David Bowie, and Henry David Hwang, as well as those with no say in the matter, like Jean Cocteau, Edgar Allan Poe, and Dracula. In fact, if posterity decides to remember any of these extravaganzas, it will probably be due more to clever packaging and mixing of media than to any innate musical quality. That especially applies to Glass's works of the past decade, which (as even his admirers will admit) tend to recycle old ideas.

Philip Glass
Passages and Symphony No. 6, performed by the American Composers Orchestra at Carnegie Hall.

Tristan und Isolde
Selections from the Wagner opera performed by Deborah Voigt with the New York Philharmonic at Avery Fisher Hall.

That trend continues. To celebrate Glass's 65th birthday, Dennis Russell Davies led the American Composers Orchestra in two recent collaborative efforts in Carnegie Hall: **Passages**, based on themes by Ravi Shankar, and the world premiere of **Symphony No. 6**, a 45-minute musical setting, for soprano and orchestra, of Allen Ginsberg's "Plutonian Ode." A lot of glassy-eyed fans were on hand to give the composer an ovation, but others hoping for something fresh were disappointed. It was pretty much business as usual: the same simpleminded syncopations and jigging ostinatos, the same inane little tunes on their way to nowhere, the same clumsily managed orchestral climaxes.

Future performances of the Sixth Symphony are likely to be limited by the score's punishing demands on the soloist. Glass has always written ineffectively for the voice, and here he has con-

TOO MANY NOTES: Soprano Lauren Flanigan in Philip Glass's verbally dense (and vocally taxing) Symphony No. 6.

PHOTOGRAPH BY CHRIS LEE.

cocted a vocal line that keeps the soprano struggling at the uppermost limits of her range, shouting out reams of dense verbiage that only a Virgil Thomson might have set to music gracefully. Under the circumstances it wasn't entirely Lauren Flanigan's fault that not a word could be understood or that her voice threatened to collapse under the strain. Totally committed to the task and looking like a crazed punk diva, Flanigan gave her usual fearless performance as she stormed through this tiresome, aging hippie rant. It was definitely a tour de force, but surely there are better uses for this remarkable singer's talents.

CONCERT OPERA AT THE NEW YORK PHILharmonic? Yes, it does sometimes happen, and not long ago Kurt Masur conducted a big chunk of Wagner's **Tristan und Isolde** at Avery Fisher Hall: the complete second act, preceded by the Prelude to Act I and followed by the Prelude and *Liebestod* from Act III. The results were mixed. On the one hand, any fresh approach to Wagner is a welcome alternative to James Levine, who has had a virtual monopoly on his operas at the Met for a generation. That said, I had hoped for more from Masur, who gave a very cautious account of a score that should never sound merely pleasant and efficiently stitched together, which was pretty much the case here. Perhaps an incandescent performance of Wagner's steamy love music is asking too much of a conductor so soon after major surgery and a successful kidney transplant, although Masur is looking fit and the orchestra seemed glad to have him back.

This was Deborah Voigt's first crack at Isolde—the soprano will sing the complete role in Vienna in 2003—and it is already an impressive vocal achievement. Her voice is firm, securely placed, and evenly produced from top to bottom, and she phrases with care and musical distinction. Nothing very specific seems to be going on behind the notes right now, and I suspect that even if Voigt eventually does dig deeper into the role, this Isolde is likely to remain more a musical phenomenon than a dramatic revelation. Other than Violeta Urmana's eloquent Brangäne, there was not much else to enjoy. Stig Andersen's husky tenor began to flag early on, while it is rather late in the day to expect Theo Adam, at 75, to give an adequate vocal account of King Marke's long monologue. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

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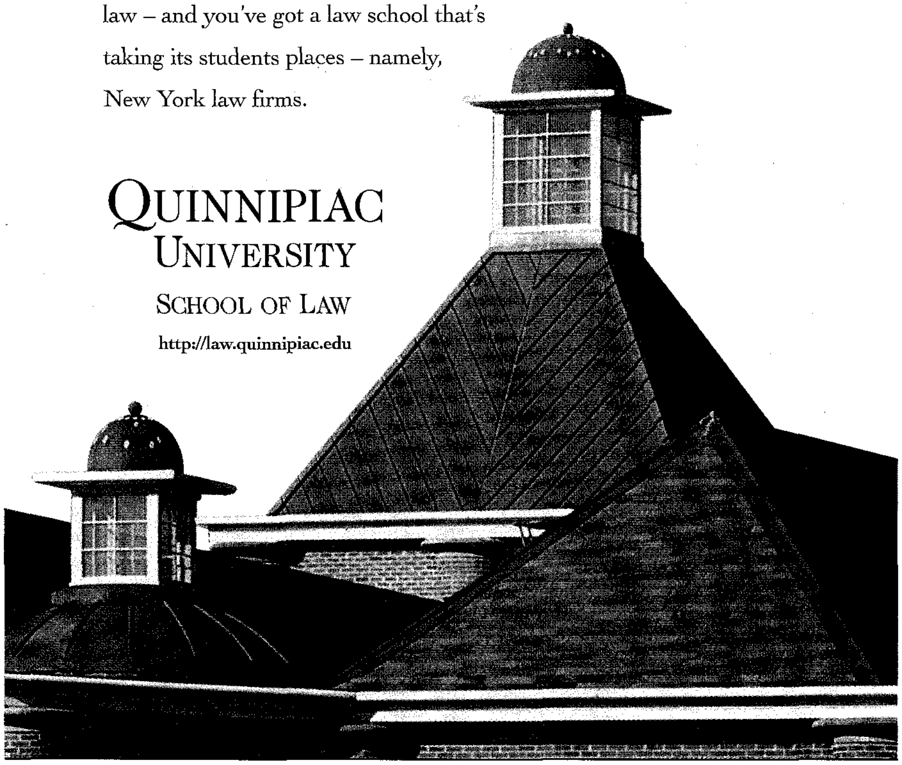

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ART **MARK STEVENS**

Gray Matters

A MoMA retrospective shows how hard it is to draw a bead on German painter Gerhard Richter, who sidesteps black-and-white certainties.

IN *THE FUGITIVE*, THE POLICE ARE always bursting into a room only to find a half-finished drink, an open book, and a cigarette still burning in the ashtray—everything, that is, but the mysterious fugitive himself. In postwar European art, the German painter **Gerhard Richter** is a similarly elusive figure. He is the artist who is always escaping from the clinging expectations of style, the one who steals away from the prison of definitions. His painting is full of physical presence and intimate effects—like those half-opened books and glowing cigarettes—and yet something in his work remains fundamentally beyond reach. He paints simultaneously in different styles (or disguises). He moves back and forth between public and private preoccupations, between larger and smaller scales, and between abstract and figurative approaches. In the large retrospective of paintings that Robert Storr has organized for the Museum of Modern Art, Richter is the provocative blur somewhere at the center.

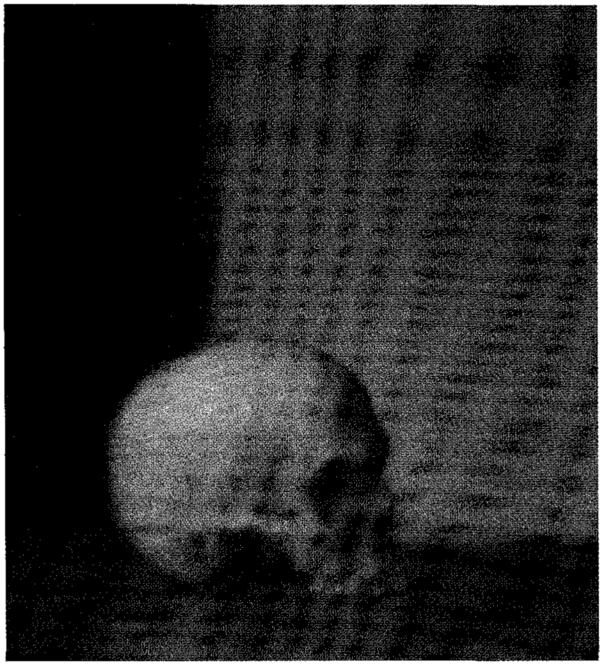
For most postwar German artists, of course, the history of the twentieth century is profoundly disquieting. Now 70 years old, Richter, who grew up in East Germany, experienced at firsthand the totalitarian conviction of both Nazism and Communism. In the sixties, he settled in West Germany and, like many other artists of his generation, found Joseph Beuys a powerful inspiration. Beuys did not ignore the demons of German history: He confronted them. In his early painting, Richter took up some of the themes of Pop Art, working with photographs and popular imagery, but it soon became apparent that his ambitions were different from those expressed in, say, the passive "wow" of Warhol's art. Not only did Richter address historically fraught imagery—such as a photo of a smiling Nazi soldier—but he actively worked upon the character of the imagery. He used hazy gray tones and smudged his images somewhat, as if to unfocus a photograph. There would be no clear answers from an artist recoiling from the plague of totalitarian certainties.

Subsequently, Richter brought this liberating "unfocus" to almost every aspect of his life as an artist. Before he could be pigeonholed as a Pop artist, he also became an abstract painter, one who made not only bright, hard-edged abstractions that resembled color charts but also meltingly poetic monochromatic pictures. Over the years, time itself seemed to lose its direction as he concurrently worked both with past styles—such as Abstract Expressionism—and with newer forms of art. Within individual pictures, too, there was often nothing fixed. A series of images of a nursing mother—his wife—flickered with change; even that archetypal subject could have no stability. And not since Whistler had a painter so closely identified with the shadowy moods of gray. Richter's grays dissolved the certainties of both form and politics, creating a private space where not everything could be known. The color itself seemed to be mixed from old black-and-white photographs, the overcast light of Northern Europe, and the ashes and dust of existential thought. When he addressed the deaths in prison of members of the Baader-Meinhof group—a subject that invited the screaming clarity of the ideological—he chose to use the deepest grays.

Gerhard Richter
At the Museum of Modern Art; through 5/21.
See Art listings for details.

It is easier to respect than to enjoy a painter like Richter. Many people fear constant change, which can seem unstable or promiscuous—even a mark of virtuoso insincerity in an artist. Yet Richter's determination to remain free from all constraints has provided a paradoxical consistency to his work, and for those interested in the predicaments of modern culture, he is an emblematic figure. He has come to represent our self-consciousness and our doubts about whether truth can be embedded in any artistic style. You cannot easily lose yourself completely in a single Richter painting, for you are always aware of his other approaches. At the same time, Richter is not just another clever postmodern ironist. In making a picture, he seems inside as well as outside the image, believing in and not just questioning his styles, at once judge and perpetrator. In his art, you seem to look through the hazy scrim of history at something essential but half lost. ■

SKULDUGGERY: Gerhard Richter's *Skull* (1983).

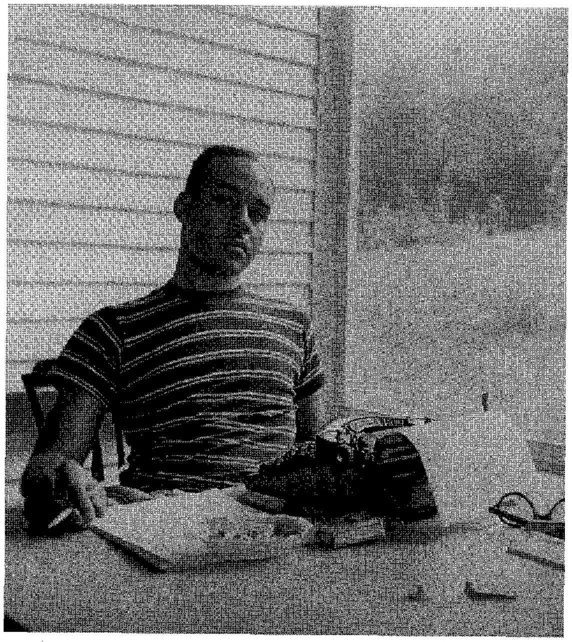


Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

PHOTOGRAPH COURTESY OF THE MUSEUM OF MODERN ART.

Work in Progress

Though Ralph Ellison—aloof from the civil-rights movement, if not from civil rights—foundered after publishing his masterpiece, *Invisible Man*, he remained fiction's great jazz sermonizer.



HARLEM ON HIS MIND: *Invisible Man* author Ralph Ellison in the fifties.

FOR THE POETRY OF IT, RALPH ELlison taped himself reading from his novel-in-progress and then played the recordings to get into the rhythm of whatever passage he was reworking—his parabolas, trajectories, and riffs on race, identity, language, and kinship. From a home-movie snippet included in Avon Kirkland's absorbing and perplexing "American Masters" documentary, **Ralph Ellison: An American Journey,** Ellison seems to have enjoyed listening to himself. But obviously not enough. Even after more than 40 years of fine-tuning, he never finished that second novel. At his death in 1994, he left behind 2,000 unruly pages, from which his literary executor, John F. Callahan, would decoct *Juneteenth,* the synecdoche so many of us complained about a couple of years ago.

Never mind. Just wait till you see Toni Morrison read from *Juneteenth* at a downtown Barnes & Noble where Kirkland waits with camera. This is after we have watched Ralph grow up in Oklahoma, discover T. S. Eliot at Tuskegee, meet Richard Wright in Harlem, write one of the great novels of the century, *Invisible Man,* and find himself so festooned with merit badges of official culture that he would actually be called an Uncle Tom in the bloodthirsty sixties. It's after we have looked at dramatizations of a handful of scenes from *Invisible Man,* and heard from Jervis Anderson, Stanley Crouch, Morris Dickstein, Farah Griffin, R. W. B. Lewis, Albert Murray, Terrence Rafferty, Shelby Steele, Clyde Taylor, and Cornel West—not to mention Amiri Baraka, who is still bad-mouthing Ellison.

And we are probably asking ourselves what it is about American autobiography that runs away from second acts; and about American literature that insists on a masterpiece every time out, all or nothing; and about aggrieved and beleaguered minority cultures that want all their artists wearing the same uniform and shooting in the same direction. But then Morrison reads some Ellison aloud, and we've no reason to be anything other than grateful. Whatever failures of coherence he may have experienced among his many drafts, he remained to the end the greatest jazz sermonizer and blues guitarist ever to write fiction. And what he seemed to be trying to give us was some sort of American gumbo version of the structuralist myth of "The Stolen Child."

I'm sorry he chose not to march on Washington or Selma. And that he so seldom encouraged younger black writers whose own ambitions had been nourished by his breakthrough book. And that he ended up being more comfortable in LBJ's White House, or visiting West Point, or at the Century Club, than on those streets where Tod Clifton bled to death in *Invisible Man.* But even the fragmentary *Juneteenth*—Lincoln-haunted, Oedipus-inflected dialectic of masked pasts and screened memories; call-and-response antiphony of flimflams; matched fall of twinned tricksters into shared mystery, lost history, and filmed illusions where, as in Faulkner, the past just keeps on happening—is so expansive as to make plenty of room for everybody else.

SUCH AS A. PHILIP RANDOLPH, the socialist labor-union organizer and editor who, with the help of **10,000 Black Men Named George**, created the Brotherhood of Sleeping Car Porters. In a Black History Month of remarkable television, add André Braugher as Randolph, who would also become in time perhaps a little too respectable. And Angela Bassett, in **The Rosa Parks Story**, who trains for the moment she will refuse to move to the back of a Montgomery bus and thus begin a boycott that begets a revolution. What Bassett accomplishes as Parks is the kind of heroism so difficult that it ought to have been impossible.

I sometimes think that Ellison couldn't finish his second novel because he needed a happy ending—and the America he saw from his tower, lacking radiance, had decided not to oblige. It is possible, however, to turn the lens around and look the other way: The fiction of Ralph Ellison, the inspiration of Rosa Parks, are gifts we don't deserve. "The best art," Toni Morrison told us, "is unquestionably political and irrevocably beautiful at the same time." To which we should also add some James Baldwin: "If I am not who you say I am, then you are not who you think you are." ■

Ralph Ellison: An American Journey
Tuesday, February 19; 9 to 10:30 P.M.; Channel 13.

10,000 Black Men Named George
Sunday, February 24; 8 to 9:30 P.M.; Showtime.

The Rosa Parks Story
Sunday, February 24; 9 to 11 P.M.; CBS.

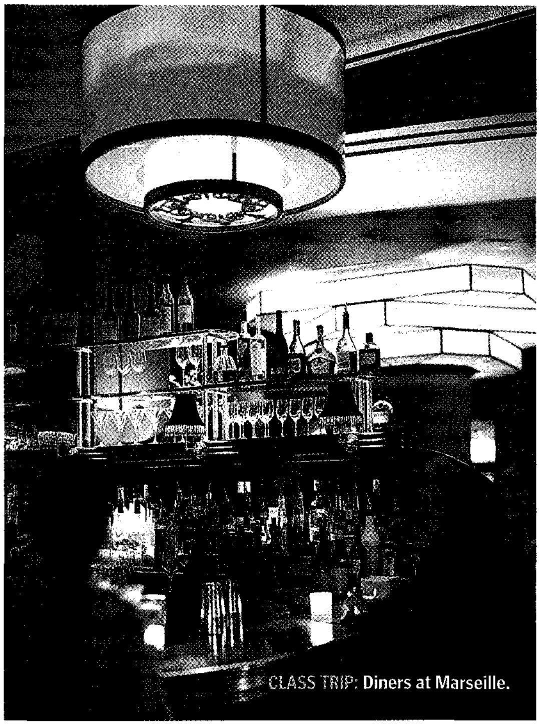
John Leonard's reviews can be read at nymetro.com/archive/leonard.

PHOTOGRAPH COURTESY OF THE RALPH ELLISON ESTATE.

Club Med

Don't mistake Marseille for a brasserie—it's as nuanced as the Mediterranean town it's named for; Moda delivers Italy, but with side trips to Prada and the Napa Valley.

THERE'S A CURIOUS SUBCONSCIOUS link between the palette of design and the palate of taste. Soothing hues of gray or ocean blue on a restaurant wall (Cello, Le Bernardin) tend to presage dishes of seafood, for instance. If you hooked a bunch of corpulent restaurant critics up like Skinner rats, you'd find darker, reddish colors make them salivate for unctuous brasserie foods (fat boudins, choucroute) and giant sides of beef. Which may be why my friend the food aristocrat—herself a former, not-so-corpulent restaurant critic—could barely contain her glee as she peered around the room at **Marseille**, the elegant new establishment on Ninth Avenue, in Hell's Kitchen. The former bank space has been colored in ocher and orange and fashioned with a zinc bar and numerous blood-red leather banquettes. A great silver tub sits by the bar, brimming with iced bottles of wine, and when the food aristocrat spied it, she gave a theatrical foodie shudder of delight. "Where are my steak-frites?" she asked.



CLASS TRIP: Diners at Marseille.

Nowhere, it turns out. Like the city it's named for, Marseille is an opaque, various, and subtly sophisticated place, where things are not always what they seem. Begin with the little pre-appetizer portions of meze, which executive chef Alex Ureña (formerly of the famous El Bulli, outside Barcelona, Bouley Bakery, and Blue Hill) has divided into elemental categories: marinated seafood, vegetables, meat, and fish. These tiny smorgasbords are laid out on small rectangular trays in elegant, if minuscule, portions of three. Order all four of them, as we did (total cost: $27), and you'll receive a bounty of midget-size treats: a mash of veal cheeks, liver, and short ribs wrapped in tiny, deep-fried phyllo cigars, tangles of sautéed squid infused with herbs and garlic, and savory, chorizo-like sausages stuffed with hanger steak and ground lamb.

Marseille
630 Ninth Avenue, at 44th Street; 212-333-2323.

Moda
135 West 52nd Street; 212-887-9880.

These elegant little items set the tone for Ureña's menu, which is a kind of dissertation on the pleasures (and pitfalls) of refined cooking done on the cheap. The first appetizer I sampled was a delicious cup of wild-mushroom soup ($7), served, like hot chocolate, with a whipping of Parmesan foam on top. The food aristocrat regained her equilibrium when a pyramid of haricot vert salad appeared, laced with blue cheese, walnuts, and slivers of crisp radicchio. After that came a mess of underdone sweetbreads and three marshmallow-size falafel croquettes made with rock shrimps. The latter dish was better than the former, although neither were as good as Ureña's seafood lasagna, a soupy, herbaceous mixture of shrimps, mussels, and loads of fresh crabmeat, served between two layers of handmade pasta.

Because of Marseille's Moroccan-tile floor—the décor is listed as "French Moroccan from the thirties and forties" in the restaurant's literature—and domed ceiling, it's difficult, on a busy night, to hear yourself think. To avoid undue confusion, stick to the simple house entrées, like roasted chicken (with a sweet cashew-nut purée and a sprinkling of sea salt), and the poached duck, which has the rich, gamy taste of venison but is tender enough to cut with a fork. Among beef items, I thought the delicately sliced sirloin could have been more hefty, and the short ribs were a little dry. Ureña's pricey bouillabaisse ($24) was authentically rust-colored and loaded with rouget and cod (plus eccentric slices of potato and cabbage), and my table quickly cleaned plates of the salmon, crusted with a black-olive tapenade, and the halibut, which is poached and served in a restorative mushroom stew.

If it's hefty brasserie food you want, the luncheon menu at Marseille includes a proper braised-veal-cheek sandwich (served on thick pita, with a stack of chickpea fries) and a delicious hungry-man's rendition of the croque monsieur, constructed with buttery wedges of sourdough bread, smoked ham, and a toasted topping of Gruyère cheese. The desserts, composed by pastry chef Veronica Schwartz, are similarly rich and inventive without tipping too far over the top. We liked the delicate rounds of chocolate buñuelo filled with melty fudge, and the date sponge cake, which is soaked in caramel but manages to taste light and chewy at the same time. There's also a crunchy peanut-butter tart, topped with an iridescent scoop of celery sorbet and speckled with crushed pistachios. It's an artful dish, although the food aristocrat wishes me to state, for the

PHOTOGRAPH BY KENNETH CHEN.

record, that it tastes more like an homage to the suburban kitchens of Long Island (celery sticks, frozen Reese's Peanut Butter Cups, etc.) than anything from Morocco or old Marseille.

RUSTIC ITALY IS THE SUPPOSED INSPIRATION for the new midtown restaurant **Moda**, although the room, wedged in a corner of the lobby of the oddly named Flatotel on 52nd Street, looks like a modish swingers hangout, circa 1991. The mostly vacant lobby is scattered here and there with club chairs covered with cow hair. In the restaurant, the wood furniture is starkly black, the walls are a cool celadon green, and the towering banquettes on one side of the room appear to have been molded from some dark, plasticized material by Prada. Then there are the menus, which fold out, like Christmas cards, to reveal fusion Italian confections: ravioli stuffed with wild mushrooms and leeks (delicious), and grilled quail served with polenta and fig jam (not bad).

Executive chef Frank Whittaker, formerly of Tra Vigne, in Napa Valley, seems to do his best work with pastas like veal ragù (over fettuccini) and a fresh, chunky version of lobster bolognese. The entrées, on the other hand, are mostly standard American dishes, dressed up with mild Italianate flourishes. The duck and chicken I sampled were both flavored with balsamic vinegar, and both were overdone. My grilled New York strip was decent as steaks go, although I could have done without the smearing of crushed pine nuts. Among seafood entrées, I liked the grilled branzino best, although arctic char fans may enjoy Whittaker's somewhat eccentric version, which is molded into a not-very-tight tournedo and flecked with fried cubes of prosciutto. Among the desserts, you'll find versions of panna cotta (glazed with oranges) and bomboloni with green apples. Most comforting of all, though, is the chocolate cake. It comes with vanilla ice cream and the obligatory puddinglike molten interior, a feature as unique to New York cuisine, these days, as the bagel hole. ■

Marseille, Monday through Thursday, 5:30 to 11 P.M.; Friday and Saturday, till 11:30 P.M.; Sunday, till 10 P.M. Appetizers, $8 to $12; entrées, $16 to $24. A.E., M.C., V.

Moda, Monday through Saturday, 5:30 to 11 P.M.; Sunday, till 10 P.M. Appetizers, $8 to $16; entrées, $19 to $29. All major credit cards.

To read restaurant reviews in advance, plus the latest openings and buzz, subscribe to the Restaurant Insider at newyorkmetro.com/newsletters. **Previous weeks' restaurant reviews** can be read online at nymetro.com/archive/restaurants.

Theater | John Simon

Bea Arthur on Broadway: Just Between Friends at the Booth Theatre

LITTLE ABOUT **Bea Arthur on Broadway: Just Between Friends** is news. Most of the stories Arthur tells might as well be read by her off yellowed newspaper clippings. Her delivery is mannered: grandstanding effects punctuated by hammily deadpan understatement and coyly rhetorical pauses emerging from a face cosmeticized into a comic mask. Even when telling anecdotes about real people, Arthur manages to sound sanitized and impersonal. The ladylike Angela Lansbury, she reveals, has a refreshingly foul mouth, though you'll get no examples here. Lotte Lenya's dry wit is reduced to remarking to Arthur not to worry, because men like big butts.

More often Arthur tells jokes—set pieces that, though funny, are either old hat or burdened with so much excogitated emphasis as to, rather than prance like Lippizaners, plod like Percherons. It is craftiness rather than craft, artifice rather than art, unintimate and uninvolving. Of course, the audience is full of adoring fans who want nothing more than a pickled Maude or a rehashed Golden Girl, along with some songs associated with Arthurian stage roles. The first, "Fun to Be Fooled," comes after an overlong, detailed account of favorite recipes (is this a cooking show?), which, for a moment, sounded to me like "Fun to Be Food." When Arthur sings in her contralto-going-on-basso (profundo, not cantante), we get something like the Rex Harrison *sprechstimme*—songs more spoken than sung—but without the Harrison charm. Only once, in Kurt Weill and Maxwell Anderson's "It Never Was You," does felt reality break through. It tells us more about the woman than that once, in Minneapolis, she fell into the pit; or that, early on, she had to sing a song called "Garbage," that, however, she wasn't going to sing now.

Actually, "Garbage" might have been more stimulating than what we do get, including unspontaneous banter with her unassumingly adroit pianist, Billy Goldenberg. Arthur tells us that, at the Booth Theatre, after years on TV, she feels "out of the box, life-sized." In fact, her TV-ish material and stand-up delivery reduce the Booth to the box. But at least Arthur makes us appreciate Elaine Stritch's solo act even more. ■

Pop Music | Ethan Brown

N.E.R.D. In Search Of . . . (Virgin)

SOMEDAY, A PARTICULARLY LIVELY EPISODE of *Behind the Music* will be made about N.E.R.D.'s debut album, **In Search Of . . .** There are at least three different versions of it on the Internet and in stores, including a sprawling demo sent to journalists and D.J.'s last spring, a pared-down advance copy sent out in the summer (which was released in Europe but not here), and a retooled "official" version just released.

It's a complex sequence of events considering N.E.R.D. is a side project of the Neptunes (a.k.a. Chad Hugo and Pharrell Williams), the Virginia Beach–based production duo responsible for sonically adventurous but also big-selling hits like Jay-Z's "I Just Wanna Love U (Give It 2 Me)" and Britney Spears's new "I'm a Slave 4 U." But *In Search Of . . .* is no throwaway. With its blissed-out psychedelia ("Run to the Sun"), sublimely horny synth grooves ("Tape You"), and off-kilter New Wave boogaloo ("Brain"), *In Search Of . . .* is beat culture's biggest step forward since Beck's *Odelay* (even better, because it's delivered without a wink). *In Search Of . . .* is personal in ways Beck, and even the Neptunes' own marquee productions, aren't: "Run to the Sun" is about connecting with loved ones in the afterlife, and "Stay Together" feels as sweet and vulnerable as Basehead's hip-hop breakup classic "Not Over You."

In a way, the album's greatness is also depressing: If consistent hit-makers like the Neptunes find that their work confuses record labels, what of the left turns taken by commercially untested artists? Shifting release dates could stick *In Search Of . . .* in the bargain bins of the business, but it certainly won't be relegated to the dustbin of history.

TOO OFTEN, THE BRITS CLOG OUR IMPORTS sections with things like "Now That's What I Call Two-Step Garage!," but two new compilations from the U.K. are worth their premium price: **Nigeria 70** (Strut), a collection of Afro-beat that emphasizes tight funk instead of shapeless jams; and **Dread Meets Punk Rockers Uptown** (Heavenly), a selection of dub reggae from D.J. Don Letts, who exposed punk-rockers like the Clash to Jamaican music when he was a D.J. at London club the Roxy in the seventies. ■

Movies

Edited by Ben Kaplan

NEWTHISWEEK

Big Bad Love
Since it's based on an entire short-story collection by Larry Brown, the episodic shapelessness of director-star Arliss Howard's labor of love should come as no surprise. As a hard-drinking writer struggling with love, creativity, and parenthood, Howard has the requisite gruff intensity, but his film veers between tedious and fascinating. Co-starring Debra Winger. (1 hr. 51 mins.; R) • Opens 2/22.

The Cherry Orchard
Michael Cacoyannis (*Zorba the Greek*) unites a cast of European heavyweights in this adaptation of Chekhov's play about a Russian noblewoman (Charlotte Rampling) returning to her decaying family estate. Faithfulness to source material can be admirable—but not when it results in a long, stagy slog. Co-starring Alan Bates, Katrin Cartlidge, and Michael Gough. (2 hrs. 17 mins.; NR) • Opens 2/22.

Dragonfly
Kevin Costner plays a widowed Chicago triage specialist who communicates with his dead wife. Directed by Tom Shadyac (*Patch Adams*). (2 hrs. 10 mins.; PG-13) • Opens 2/22.

How to Kill Your Neighbor's Dog
A famous Los Angeles playwright (Kenneth Branagh) finds himself faced with an artistic crisis, a bizarre stalker, and—you guessed it—his neighbor's annoying dog. Some subplots work better than others, but they all feel secondhand. Co-starring Robin Wright Penn, Lynn Redgrave, and Jared Harris. (1 hr. 47 mins.; R) • Opens 2/22.

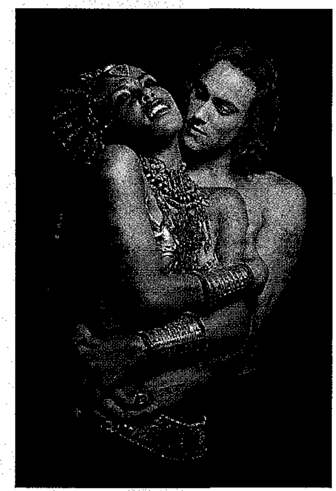
Maryam
An absorbing, timely portrait of an Iranian-American family and their assimilated teenage daughter (Mariam Parris) coping with gradual isolation in the New Jersey suburbs during the 1979 hostage crisis. Director Ramin Serry's debut feature is refreshingly nonjudgmental and heartfelt, but the day belongs to young Parris, whose vibrant presence is nothing short of revelatory. (1 hr. 30 mins.; NR) • Opens 2/22.

Mean Machine
The football classic *The Longest Yard* gets the *Full Monty* treatment, as soccer star-cum-actor Vinnie Jones (*Snatch*) plays a soccer star-cum-prisoner who leads a ragged team of inmates in a fixed match against their brutal guards. Pandering at first, it's hard to argue with that spectacular game at the end. Co-starring David Hemmings and Jason Statham. (1 hr. 39 mins.; R) • Opens 2/22.

Monsoon Wedding
Mira Nair's love letter to Delhi focuses on the colorful festivities surrounding a Punjabi wedding where tradition and modernity collide. As the patriarch, Naseeruddin Shah holds the chaotic narrative together—until the dancing starts, when the explosion of light and sound washes away everything that came before. Co-starring Lillete Dubey. (1 hr. 53 mins.; R) • Opens 2/22.

Queen of the Damned
Stuart Townsend reawakens Anne Rice's vampire Lestat in Michael Rymer's film, also starring the late pop star Aaliyah as Queen Akasha—a bloodsucker even more fearsome than Lestat. (1 hr. 22 mins.; R) • Opens 2/22.

REVIEWS BY BILGE EBIRI



THE VAMPIRE LOVERS: Aaliyah and Stuart Townsend in *Queen of the Damned.*

New Films

Ali
Ambitious and overwrought, Michael Mann's movie is at its best as a study of Ali (Will Smith) as a raging bull. (Rainer; 12/24/01) (2 hrs. 22 mins.; R) • 5; 17.

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 12; 15; 26; 47; 64.

American Adobo
Laurice Guillen's romantic comedy follows the lives of five friends who've moved from rural Asia to downtown New York. (1 hr. 44 mins.; R) • 2.

A Beautiful Mind
Russell Crowe plays a real-life mathematician and paranoid schizophrenic in this rather conventionalized view of madness and creativity. Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 10; 12; 15; 16; 22; 28; 30; 43; 44; 46; 50; 51; 54; 58; 61; 63; 71; 72; 73; 74.

Beijing Bicycle
Wang Xiaoshuai's story of an unlikely friendship crossing social classes. In Mandarin, with English subtitles. (1 hr. 53 mins.; PG-13) • 7.

Big Fat Liar
When a Hollywood producer turns a student's essay into a hit film, the teenager must reclaim his work. Directorial debut of Shawn Levy. (1 hr. 28 mins.; PG) • 10; 12; 16; 22; 29; 30; 36; 41; 43; 44; 45; 46; 53; 54; 56; 58; 59; 61; 65; 70; 71; 73; 74; 76.

Birthday Girl
Nicole Kidman plays a Russian mail-order bride and Ben Chaplin is the withdrawn British clerk who sends for her. The film's tone wobbles between screwball comedy and something like *Straw Dogs* lite. (Rainer; 2/11/02) (1 hr. 33 mins.; R) • 6; 16; 17; 27; 43; 54; 63; 68.

★ Black Hawk Down
Ridley Scott's lacerating war movie puts you right into the clamor of combat. As a purely logistical feat, the film is a knockout, but it's so devoid of political context that it becomes numbing and repetitive. (Rainer; 1/1/02) (2 hrs. 23 mins.; R) • 10; 15; 16; 22; 32; 34; 43; 44; 46; 51; 53; 54; 58; 61; 63; 70; 71; 74; 76.

The Brotherhood of the Wolf
It's an overlong, overloud mélange. (Rainer; 1/14/02) (2 hrs. 25 mins.; R) • 10; 17; 71.

Collateral Damage
Arnold Schwarzenegger plays a firefighter who goes after terrorists after they blow up his family. Originally slated for a fall release, this film can now be seen for what it is: a stinker. (Rainer; 2/18/02) (1 hr. 55 mins.; R) • 10; 12; 15; 16; 32; 34; 36; 39; 40; 41; 42; 44; 45; 46; 51; 52; 53; 54; 55; 56; 59; 61; 62; 63; 65; 68; 69; 72; 74; 75; 76.

The Count of Monte Cristo
James Caviezel plays an escaped prisoner who cloaks his identity to seek revenge on his betrayers. (1 hr. 45 mins.; PG-13) • 10; 12; 15; 16; 18; 22; 32; 39; 44; 50; 53; 60; 61; 63; 74.

Crossroads
Three childhood friends road-trip out west after high school. This being Britney Spears's acting debut, there are songs, messages, and midriffs aplenty. (1 hr. 34 mins.; PG-13) • 6; 14; 15; 16; 22; 33; 34; 40; 43; 44; 45; 46; 51; 53; 54; 57; 59; 60; 61; 63; 65; 70; 73; 75; 76.

★ Gosford Park
Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 10; 13; 15; 16; 22; 25; 43; 50; 66.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's best-seller lacks transcendence. (Rainer; 11/19/01) (2 hrs. 22 mins.; PG) • 24.

Hart's War
This German POW camp melodrama starring Bruce Willis is strictly Hollywood and Rhine; rent *The Great Escape* or *Stalag 17* instead. (Rainer; 2/25/02) (2 hrs. 5 mins.; R) • 10; 12; 15; 16; 22; 29; 32; 37; 40; 43; 44; 45; 46; 48; 49; 51; 52; 53; 54; 57; 61; 62; 63; 67; 69; 71; 72; 73; 74; 75; 76.

★ Hedwig and the Angry Inch
An East German rock-and-roll drag queen winds up in Junction City, Kansas, in a winning film version of the popular Off Broadway play. (1 hr. 31 mins.; R) • 8.

I Am Sam
Sean Penn plays a single father with the mental age of 7 trying to gain sole custody of his daughter in this mush-minded tearjerker. (Rainer; 12/24/01) (2 hrs. 10 mins.; PG-13) • 2; 14; 16; 17; 18; 32; 43; 60; 63; 74.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 13; 15; 16; 17; 29; 38; 47; 50; 60; 73; 76.

Iris
Irene Worth and Jim Broadbent are Iris Murdoch and John Bayley in Richard Eyre's overly fussy movie about the famous English literary couple and Murdoch's descent into Alzheimer's. With Kate Winslet. (Rainer; 12/10/01) (1 hr. 33 mins.; R) • 10; 43.

Italian for Beginners
Lone Scherfig's film is set at a foreign-language class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 1; 25; 38.

Jimmy Neutron: Boy Genius
Animated story about the world's smartest boy, who battles evil but still has to face school. (1 hr. 22 mins.; G) • 17; 65.

John Q
Denzel Washington holds hostage a hospital emergency room until his son gets approved for a heart transplant. Howlingly bad. (Rainer; 2/25/02) (1 hr. 58 mins.; PG-13) • 6; 14; 15; 16; 17; 18; 32; 37; 39; 40; 42; 44; 45; 46; 49; 51; 53; 54; 55; 56; 58; 61; 62; 63; 65; 70; 71; 72; 73; 74; 75; 76.

Kandahar
Mohsen Makhmalbaf's film is about a female journalist who must bypass the Taliban to rescue a suicidal sister in Afghanistan. (1 hr. 25 mins.; NR) • 2.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 68.**

PHOTOGRAPH BY JIM SHELDON.

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ARLISS HOWARD
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143 East Houston St.
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Opening

Bringing Out the Dead

When Kevin Costner's late wife sends him messages from the grave in **Dragonfly**, the supernatural new film from *Ace Ventura* director Tom Shadyac, the only person who believes him is a good-hearted nun played by Linda Hunt (pictured). And after *3000 Miles to Graceland, The Postman,* and *Waterworld,* it's no wonder that death and resurrection are on poor Kevin's mind. Opens February 22.

Kung Pow: Enter the Fist
Steve Oedekerk stars as a mediocre karate master attempting to avenge his parents' death in this martial-arts spoof, which he also directed. (1 hr. 27 mins.; PG-13) • 17; 44; 45; 46; 51; 53; 63.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples. Directed by Ray Lawrence. (2 hrs.; R) • 7; 11; 38; 64.

★ Last Orders
A marvelous movie about lifelong friends who carry out a buddy's last request to have his ashes scattered at sea. Directed by the great Fred Schepisi, this cast of modern-day players, including Michael Caine, Tom Courtenay, Helen Mirren, Ray Winstone, and Bob Hopkins, is as good as it gets. (Rainer; 2/18/02) (1 hr. 49 mins.; R) • 10; 38.

★ The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film is powerfully imaginative. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 10; 12; 16; 22; 27; 43; 51; 53; 61; 71; 76.

The Man Who Wasn't There
The movie isn't there, either. (Rainer; 11/5/01) (1 hr. 56 mins.; R) • 1.

Monster's Ball
Billy Bob Thornton plays a death-row prison guard who winds up in an affair with the wife of a man he helped execute. As the wife, Halle Berry shows us how unglamorous she can be, but her openness snaps the movie out of its arty dreamwalk. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 5; 14; 17; 31; 38; 40; 46; 48; 50; 54; 64; 65; 76.

The Mothman Prophecies
Richard Gere plays a widowed newspaper reporter who becomes consumed by paranormal activity. Directed by Marc Pellington. (1 hr. 52 mins.; PG-13) • 6; 14; 15; 16; 17; 20; 39; 40; 44; 46; 51; 53; 58; 61; 63; 64; 73; 74; 76.

Much Ado About Something
Australian documentarian Michael Rubbo investigates the theory that Christopher Marlowe ghostwrote Shakespeare's works. (1 hr. 33 mins.; NR) • 4.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3; 17.

No Man's Land
Three soldiers are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's Golden Globe–winning debut feature film. (1 hr. 37 mins.; R) • 8; 11; 17.

★ Ocean's Eleven
George Clooney and Julia Roberts star in Steven Soderbergh's snazzy, somewhat chilly stars-on-parade heist movie set in Vegas. (Rainer; 12/10/01) (1 hr. 45 mins.; PG-13) • 6; 17; 58.

Orange County
Jake Kasdan's ensemble comedy is about a graduating high-school senior's quest to get into Stanford. With Jack Black and Lily Tomlin. (1 hr. 27 mins.; PG-13) • 24.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenábar. (2 hrs. 25 mins.; PG-13) • 23; 24.

Piñero
Benjamin Bratt shows the rise and fall of seventies outlaw poet Miguel Piñero in Leon Ichaso's (*Sugar Hill*) film. (1 hr. 34 mins.; R) • 5.

Return to Neverland
Disney's lackluster (and possibly blasphemous) sequel to its 1953 classic *Peter Pan* has Captain Hook kidnapping the now-grown-up Wendy's daughter Jane. (1 hr. 34 mins.; G) • 2; 11; 15; 17; 21; 39; 40; 41; 42; 44; 45; 46; 49; 50; 51; 52; 54; 56; 58; 59; 60; 61; 65; 67; 70; 72; 73; 74; 75; 76.

Rollerball
Director John McTiernan's futuristic remake of the Norman Jewison film stars Chris Klein and LL Cool J as roller-wrestling teammates. (1 hr. 39 mins.; PG-13) • 6; 15; 16; 17; 29; 32; 40; 43; 44; 45; 46; 51; 53; 55; 58; 59; 61; 63; 65; 70; 72; 74; 76.

The Royal Tenenbaums
Wes Anderson's movie has a tip-top cast, including Gene Hackman and Anjelica Huston. It's about a family of prodigies gone to seed, and Anderson frames everyone in tight compositions, as if he were offering up these people as specimens. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 10; 12; 16; 17; 19; 27; 43; 64; 76.

Scotland PA
A smirky reworking of *Macbeth* starring James Le Gros and Maura Tierney as Shakespeare's plotting duo. (Rainer; 2/11/02) (1 hr. 48 mins.; R) • 10; 17; 29.

★ Scratch
Doug Pray's engaging, informative documentary about the hip-hop D.J. scene is a fun triptych. (Rainer; 2/25/02) (1 hr. 30 mins.; NR) • 5; 17.

Second Skin
Spanish director Gerardo Vera's film stars Javier Bardem as a surgeon who becomes involved with a married man. (1 hr. 40 mins.; R) • 7.

★ The Shipping News
The film is a modestly successful adaptation of the E. Annie Proulx novel about a closed-off man, played (rather too reticently) by Kevin Spacey. (Rainer; 1/7/02) (1 hr. 58 mins.; R) • 29.

Shiri
Kang Je-Gyu's unusual action film features a love story between a North Korean terrorist and a member of South Korea's secret police. (2 hrs. 6 mins.; R) • 2; 17.

Slackers
Three college roommates are blackmailed by a psychotic nerd (Jason Schwartzman) in love with supermodel James King. (1 hr. 27 mins.; R) • 24.

Snow Dogs
Cuba Gooding Jr. plays a Miami dentist who inherits an Alaskan dog-sledding team. Directed by Brian Levant. (1 hr. 36 mins.; PG) • 11; 17; 27; 39; 40; 44; 45; 46; 51; 53; 59; 61; 63; 70; 72; 73; 74; 76.

The Son's Room
Nanni Moretti directed, co-wrote, and stars in this film about a family coping with the unexpected death of a teenage son. Moretti has a soft-spoken humor, but the film is a bit too awed by its depiction of the healing power of love. (Rainer; 2/4/02) (1 hr. 39 mins.; R) • 1; 38.

State Property
Music-video director Abdul Malik Abbott's feature debut stars rapper Beanie Seagal as a drug dealer in a turf war. With Jay-Z. (1 hr. 35 mins.; R) • 40.

Storytelling
Todd Solondz's two-part movie is an uneven attempt at extending his taboo-busting rep. (Rainer; 1/21/02) (1 hr. 27 mins.; R) • 1; 14; 47.

Super Troopers
The comedy team Broken Lizard plays stoner Vermont state troopers doing battle with local cops and inept drug smugglers while trying to save their own jobs. (1 hr. 40 mins.; R) • 2; 11; 12; 17; 27; 29; 35; 44; 51; 56; 57; 63; 69; 71; 72; 74; 76.

Time of Favor
An Orthodox Israeli settlement on the West Bank becomes the battleground of the Israeli Army when two friends vie for a powerful rabbi's daughter. (1 hr. 28 mins.; NR) • 7.

Umberto D.
A new 35-mm. print of Vittorio De Sica's 1952 masterpiece about, very simply, a few days in the life of an ordinary man. (1 hr. 31 mins.; NR) • 4.

Vanilla Sky
The most baroque chick flick ever made. (Rainer; 12/17/01) (2 hrs. 16 mins.; R) • 24.

★ Waking Life
The film is about a young man who passes through a linked series of encounters that may or may not be dreams. One of the very best movies of the year. (Rainer; 10/29/01) (1 hr. 40 mins.; R) • 3.

A Walk to Remember
In this high-school teenage romance, pop star Mandy Moore plays a minister's daughter who falls in love with a popular jock. Directed by Adam Shankman. (1 hr. 36 mins.; PG) • 17; 43; 51; 57; 63; 70; 71; 73; 74.

Wendigo
A family goes off into the mountains for a weekend getaway and finds itself at the mercy of drunken rednecks in art-horror auteur Larry Fessenden's homage to *Deliverance, The Shining,* and everything in between. (1 hr. 32 mins.; R) • 4.

What Time Is It There?
Taiwanese director Tsai Ming-Liang's film is about a watch seller who becomes enamored of a Paris-bound female customer, and it's pleasing to watch, but the Antonioni-esque alienation effects can be wearying. (Rainer; 1/21/02) (1 hr. 56 mins.; NR) • 3.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; In the Bedroom; Italian For Beginners; The Man Who Wasn't There; The Son's Room; Storytelling

2. CC Village East
189 Second Ave. (212-529-6799) • American Adobo; I Am Sam; Kandahar; Return to Neverland; Shiri; Super Troopers

3. Cinema Village
22 E. 12th St. (212-924-3363) • Mulholland Drive; Waking Life; What Time Is It There?

4. Film Forum
209 W. Houston St. (212-727-8110) • Much Ado About Something; Umberto D; Wendigo

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Ali; Metropolis; Monster's Ball; Piñero; Scratch

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Birthday Girl;

PHOTOGRAPH BY RALPH NELSON.

Crossroads; John Q; The Mothman Prophecies; Ocean's Eleven; Rollerball

7. Quad Cinema
34 W. 13th St. (212-255-8800) • Beijing Bicycle; Lantana; Second Skin; Time of Favor; Trembling Before G-d

8. The Screening Room
54 Varick St. (212-334-2100) • Hedwig and the Angry Inch; Moulin Rouge; No Man's Land

9. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • The Business of Strangers; Donnie Darko

10. UA Union Square
Broadway and 13th St. (212-253-2225) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; The Brotherhood of the Wolf; Collateral Damage; The Count of Monte Cristo; Gosford Park; Hart's War; Iris; Last Orders; The Lord of the Rings; The Royal Tenenbaums; Scotland PA

14th–41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Lantana; No Man's Land; Return to Neverland; Snow Dogs; Super Troopers

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Amélie; A Beautiful Mind; Big Fat Liar; Collateral Damage; The Count of Monte Cristo; Hart's War; The Lord of the Rings; The Royal Tenenbaums; Super Troopers

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Gosford Park; In the Bedroom

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Crossroads; I Am Sam; John Q; Monster's Ball; The Mothman Prophecies; Storytelling

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Amélie; A Beautiful Mind; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Crossroads; Gosford Park; Hart's War; In the Bedroom; John Q; The Mothman Prophecies; Return to Neverland; Rollerball

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Crossroads; Gosford Park; Hart's War; I Am Sam; In the Bedroom; John Q; The Lord of the Rings; The Mothman Prophecies; Rollerball; The Royal Tenenbaums

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Ali; Birthday Girl; The Brotherhood of the Wolf; I Am Sam; In the Bedroom; Jimmy Neutron: Boy Genius; John Q; Kung Pow: Enter the Fist; Metropolis; Monster's Ball; The Mothman Prophecies; Moulin Rouge; Mulholland Drive; No Man's Land; Ocean's Eleven; Return to Neverland; Rollerball; The Royal Tenenbaums; Scotland PA; Scratch; Shiri; Snow Dogs; Super Troopers; A Walk To Remember

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • The Count of Monte Cristo; I Am Sam; John Q

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Royal Tenenbaums

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Mothman Prophecies

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Return to Neverland

22. Loews 42nd Street E Walk
Eighth Ave. at 42nd St. (212-50-LOEWS#572) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; The Count of Monte Cristo; Crossroads; Gosford Park; Hart's War; The Lord of the Rings

23. Loews Astor Plaza
Eighth Ave. at 44th St. (212-50-LOEWS#699) • The Others

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Harry Potter and the Sorcerer's Stone; Kate & Leopold; Orange County; The Others; Slackers; Vanilla Sky

25. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Gosford Park; Italian For Beginners

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Birthday Girl; The Lord of the Rings; The Royal Tenenbaums; Snow Dogs; Super Troopers

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Big Fat Liar; Hart's War; In the Bedroom; Rollerball; Rollerball; Scotland PA; The Shipping News; Super Troopers

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • A Beautiful Mind; Big Fat Liar

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Hart's War; Hart's War; I Am Sam; John Q; Rollerball

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Crossroads

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Black Hawk Down; Collateral Damage; Crossroads

Festival

Central Casting

Before you catch the 7:23 express for Dobbs Ferry, you can pay a brief visit to London: This week, BBC America is sponsoring a week of free British movies down on Grand Central's dining concourse. Pictures, showing daily on 30 monitors and one giant screen, play at 12:30 and 5:30 P.M., and include *Four Weddings and a Funeral, A Fish Called Wanda*, and *The Full Monty* (pictured). Starts February 19. (See "Museums, Societies, Etc.")

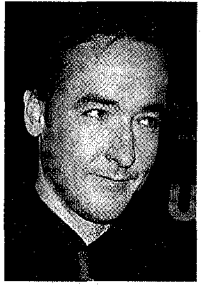
TRAILERS

***CONSPIRACY* THEORISTS** *The Shipping News* director **Lasse Hallström** (who had been committed to working on *Cinderella Man* with **Russell Crowe** until scheduling conflicts made that impossible) has signed on to direct an adaptation of David Liss's 2000 novel *A Conspiracy of Paper*. Hallström's *Chocolat* screenwriter, **Robert Nelson Jacobs,** will join him on the Miramax production, a thriller set in eighteenth-century London and centering on the early days of the stock market.

BUSY SUSAN The Tony Award–winning Broadway show *Contact* is coming to the big screen. **Susan Stroman** (pictured), who directed and choreographed the stage version as well as other hits like *The Producers* and *The Music Man*, will make her debut as director, translating mostly the popular third act of the musical (featuring the famous Girl in the Yellow Dress) to the screen; USA Films will distribute.

THE OTHER RUSSELL Universal Pictures just bought the rights to **Russell Simmons**'s autobiography, *Life and Def: Sex, Drugs, Money, and God*. The film will tell the story of the hip-hop heavy's rise from Queens hoodlum to industry mogul, with an empire ranging from the Phat Farm fashion line to the Def Jam record label, and clients like Jay-Z and Ludacris. **Kevin Misher**, of Misher Films, will produce.

I.D., PLEASE? James Mangold (*Girl, Interrupted, Kate & Leopold*) is attached to direct *I.D.*—his first film for which he didn't write the script—for Columbia Pictures. **John Cusack** (pictured) has signed on, and **Ray Liotta** and **Amanda Peet** are in talks to star in the murder mystery, which tells the story of ten strangers stranded at a creepy desert motel who find themselves at the mercy of an elusive murderer. The seven remaining strangers have yet to be cast, but production is scheduled to kick off in March. SARA CARDACE



PHOTOGRAPHS: LEFT, COURTESY OF FOX SEARCHLIGHT FILMS; RIGHT, ROBIN PLATZER/TWIN IMAGES (2).

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Super Troopers

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Big Fat Liar; Collateral Damage

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Hart's War; John Q

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • In the Bedroom; Italian For Beginners; Lantana; Last Orders; Monster's Ball; The Son's Room

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Collateral Damage; The Count of Monte Cristo; John Q; The Mothman Prophecies; Return to Neverland; Snow Dogs

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Collateral Damage; Crossroads; Hart's War; John Q; Monster's Ball; The Mothman Prophecies; Return to Neverland; Rollerball; Snow Dogs; State Property

41. New Coliseum
701 W. 181st St. (212-740-1545) • Big Fat Liar; Collateral Damage; Return to Neverland

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Collateral Damage; John Q; Return to Neverland

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; Crossroads; Gosford Park; Hart's War; I Am Sam; Iris; The Lord of the Rings; The Royal Tenenbaums; A Walk to Remember

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Crossroads; Hart's War; John Q; Kung Pow: Enter the Fist; The Mothman Prophecies; Return to Neverland; Rollerball; Snow Dogs; Super Troopers

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Big Fat Liar; Collateral Damage; Crossroads; Hart's War; John Q; Kung Pow: Enter the Fist; Return to Neverland; Rollerball; Snow Dogs

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; Collateral Damage; Crossroads; Hart's War; John Q; Kung Pow: Enter the Fist; Monster's Ball; The Mothman Prophecies; Return to Neverland; Rollerball; Snow Dogs

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Amélie; In the Bedroom; Storytelling (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Hart's War; Monster's Ball

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Hart's War; John Q; Return to Neverland

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • A Beautiful Mind; The Count of Monte Cristo; Gosford Park; In the Bedroom; Monster's Ball; Return to Neverland

51. Court Street 12
106 Court St. (718-246-7469) • A Beautiful Mind; Black Hawk Down; Collateral Damage; Crossroads; Hart's War; John Q; Kung Pow: Enter the Fist; The Lord of the Rings; The Mothman Prophecies; Return to Neverland; Rollerball; Snow Dogs; Super Troopers; A Walk to Remember

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Collateral Damage; Hart's War; Return to Neverland

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Big Fat Liar; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Crossroads; Hart's War; John Q; Kung Pow: Enter the Fist; The Lord of the Rings; The Mothman Prophecies; Rollerball; Snow Dogs

54. Pavilion
188 Prospect Park West (718-369-0838) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; Collateral Damage; Crossroads; Hart's War; John Q; Monster's Ball; Return to Neverland

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Collateral Damage; John Q; Rollerball

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Big Fat Liar; Collateral Damage; John Q; Return to Neverland; Super Troopers

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Crossroads; Hart's War; Super Troopers; A Walk to Remember

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; John Q; The Mothman Prophecies; Ocean's Eleven; Return to Neverland; Rollerball

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Big Fat Liar; Collateral Damage; Crossroads; Return to Neverland; Rollerball; Snow Dogs

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Count of Monte Cristo; Crossroads; I Am Sam; In the Bedroom; Return to Neverland

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Crossroads; Hart's War; John Q; The Lord of the Rings; The Mothman Prophecies; Return to Neverland; Rollerball; Snow Dogs

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Collateral Damage; Hart's War; John Q

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A Beautiful Mind; Birthday Girl; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Crossroads; Hart's War; I Am Sam; John Q; Kung Pow: Enter the Fist; The Mothman Prophecies; Rollerball; Snow Dogs; Super Troopers; A Walk to Remember

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; Lantana; Monster's Ball; The Mothman Prophecies; The Royal Tenenbaums

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • Big Fat Liar; Collateral Damage; Crossroads; Jimmy Neutron: Boy Genius; John Q; Monster's Ball; Return to Neverland; Rollerball

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Gosford Park

67. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Hart's War; Return to Neverland

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Birthday Girl; Collateral Damage

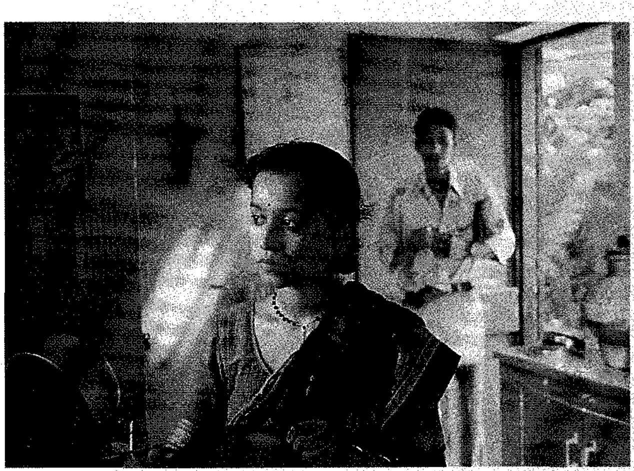
69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Collateral Damage; Hart's War; Super Troopers

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Big Fat Liar; Black Hawk Down; Crossroads; John

Opening

Marriage, Indian-Style

An elevator at Columbia University served as the catalyst for **Monsoon Wedding**, an ensemble family dramedy set around an arranged marriage in Delhi. "I was looking for a school for my son," says *Monsoon*'s director Mira Nair, who was recognized and approached in the elevator by graduate student Sabrina Dhawan, who wanted to make an Indian film about sexual abuse. "Sabrina and I immediately clicked and brought different ideas to the table; I thought a wedding supplied a great context to explore family dynamics." The film opens as the riotous wedding arrangements begin, with randy cousins, a lovelorn maid (Tilotama Shome, pictured), and a wearied father scurrying about, enduring the culture clashes. "It's set in the new globalized India, a place both traditional and modern," Dhawan says. "Western culture is pervasive, but it's given an Indian twist." The low-budget film was shot in Delhi (Nair and Dhawan's hometown) in 30 days, and several members of both women's families make appearances, as do their clothing, houses, and cooking. "All my aunts and uncles—everyone is in this film, because they're the real thing," says Nair, whose previous credits include *Salaam Bombay!*, currently playing at Film Forum and about India's homeless children, and the well-regarded *Mississippi Masala*, starring Denzel Washington. "My family is just like the one in the movie: wild and crazy, seemingly liberal, but also very traditional—they also really know how to throw a good party." Opens February 22. B.K.



PHOTOGRAPH COURTESY OF USA FILMS.

Q; Return to Neverland; Rollerball; Snow Dogs; A Walk to Remember

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; The Brotherhood of the Wolf; Hart's War; John Q; The Lord of the Rings; Super Troopers; A Walk to Remember

72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A Beautiful Mind; Collateral Damage; Hart's War; John Q; Return to Neverland; Rollerball; Snow Dogs; Super Troopers

Staten Island

73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A Beautiful Mind; Big Fat Liar; Crossroads; Hart's War; In the Bedroom; John Q; The Mothman Prophecies; Return to Neverland; Snow Dogs; A Walk to Remember

74. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Hart's War; Hart's War; I Am Sam; John Q; The Mothman Prophecies; Return to Neverland; Rollerball; Snow Dogs; Super Troopers; A Walk to Remember

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Collateral Damage; Crossroads; Hart's War; John Q; Return to Neverland

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Big Fat Liar; Black Hawk Down; Collateral Damage; Crossroads; Hart's War; In the Bedroom; John Q; The Lord of the Rings; Monster's Ball; The Mothman Prophecies; Return to Neverland; Rollerball; The Royal Tenenbaums; Snow Dogs; Super Troopers

Museums, Societies, Etc.

77. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "New York, New York: Films Selected by the New York Film Critics Circle." 2/23: *Empire* (1964); *Manhattan* (1979); *All About Eve* (1953). 2/24: *Rear Window* (1954).

78. City College
Aaron Davis Hall, Convent Ave. at 135th St. (212-650-7100); $8. • "Creatively Speaking: Visions of Independent Filmmakers." 2/23: *The Devil's Twilight* (2001); *Taino* (2001); *Cuba 15* (2001); *Gene: The Fighting Machine* (2001); *When Does It Stop?* (2001). 2/24: *Cuban Roots/Bronx Stories* (2001); *Details* (2001); *Lucky* (2001).

79. The Dining Concourse at Grand Central Station
(212-352-4510); free. • 2/19: *Pink Panther* (1964). 2/20: *Waking Ned Divine* (2000). 2/21: *Four Weddings and a Funeral* (1994). 2/22: *A Fish Called Wanda* (1998). 2/23: *The Full Monty* (1997).

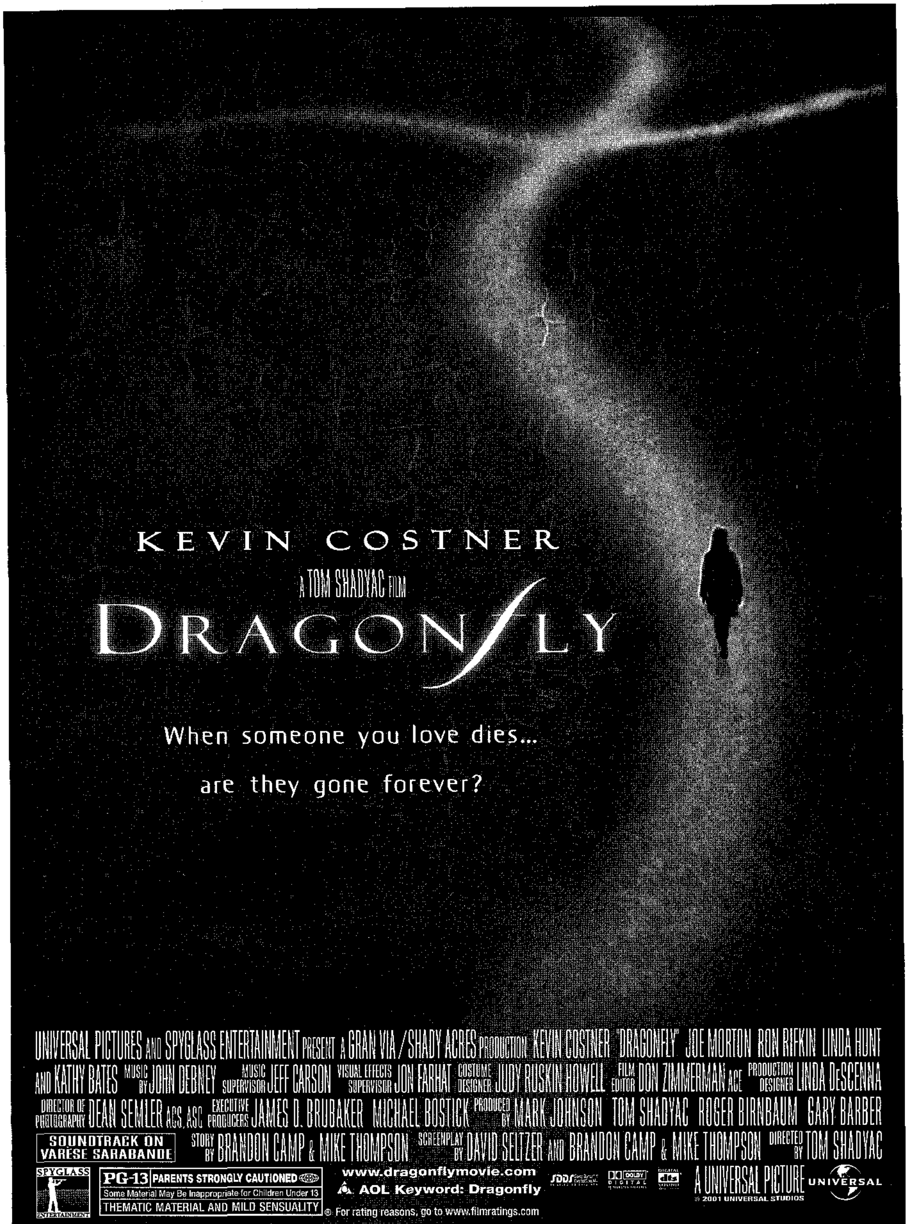
80. French Institute
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "A Portrait of the Artist's Life." 2/19: *Montparnasse 19* (1958). 2/26: *Van Gogh* (1991).

81. Japan Society
333 E. 47th St. (212-832-1155); $9. • "Dark Visions: Japanese Film Noir & Neo-Noir." 2/22: *A Night in the Nude* (1993).

82. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Alexander Sokurov: A Retrospective." 2/19: *Whispering Pages* (1993); *Elegy* (1985); *Dmitri Shostakovich: Sonata for Viola* (1981). 2/21: *Soviet Elegy* (1989); *An Example of Intonation* (1991); *And Nothing More* (1982); *Evening Sacrifice* (1987).

83. New York Historical Society
2 W. 77th St. (212-969-0968); $7. • "The Silent Clowns Film Series: Comedians at War." 2/24: *Shoulder Arms* (1918); *Hands Up!* (1926).

84. The Cantor Film Center
36 E. 8th St. (212-375-8116); $8. • "The Arab and Iranian Film Festival." 2/22: *Everything and Nothing* (2000); *The Perfumed Garden* (2000); *Sir Alfred of Charles de Gaulle Airport* (2000); *Ta'zieh: Another Narrative* (2001). 2/23: *Daughters of the Sun* (2000); *Two Women* (1999); *In the Shadow of the City* (2000); *The Land of Strangers* (1998); *Citizen, Detective, and Thief* (2001). 2/24: *Breeze of the Spirit* (1998); *Ali Zaoua* (2000); *Days of Sadat* (2001); *Under the Moonlight* (2001).



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cue

Theater

Edited by Logan Hill

Broadway

Previews and Openings

The Crucible
Liam Neeson and Laura Linney star in Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. In previews for a 3/7 opening. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Elaine Stritch at Liberty
Elaine Stritch takes her smash-hit solo show to Broadway. George Wolfe directs. $40–$85. Wed.–Sat. at 8, Sun. at 5. In previews for a 2/21 opening. Through 5/26. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

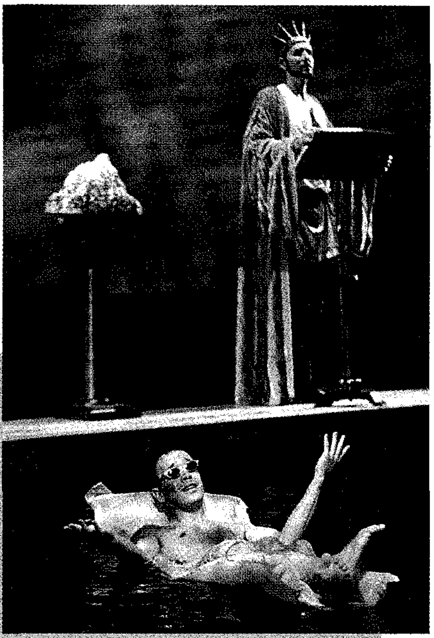
The Goat or Who Is Sylvia?
Edward Albee's highly anticipated new play follows a architect (Bill Pullman) who, at the peak of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/16 for a 3/10 opening. • Golden Theatre, 252 W. 45th St. (212-239-6200).

Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Zimmerman and her company put a 30-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Huge myths are rendered with a bold dramatic flair, unpretentious humor, and a heartbreaking finale; it should transmute into a sharp Broadway success. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2. Previews begin 2/21 for a 3/4 opening. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Oklahoma!
Super-choreographer Susan Stroman (*The Producers, The Music Man*) and director Trevor Nunn bring their much-anticipated revival of the Rodgers and Hammerstein classic Stateside. A smash in London, with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin' "), the production stars Patrick Wilson (*The Full Monty*) as Curly and Olivier winner Josefina Gabrielle as Laurey. Stage vets Andrea Martin and Shuler Hensley round out the cast. $55–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Previews begin 2/23 for a 3/21 opening. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

One Mo' Time
This New Orleans jazz romp, written and directed by Vernel Bagneris, is set in the Lyric Theatre in 1926, where Bessie Smith and Ma Rainey belt out the blues and dancers cakewalk, Charleston, and swing. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/21 for a 3/6 opening. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Sweet Smell of Success
John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist and celebrity puppetmaster, in this new musical adaptation based on the Ernest Lehman novella and the brutal Ernest Lehman-Clifford Odets screenplay. Directed by Nicholas Hytner and choreographed by Christopher Wheeldon, this dark musical is brought to the stage by a veteran team. Music by Martin Hamlisch; lyrics by Craig Carnelia; book by John Guare. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. Previews begin 2/23 for a 3/14 opening. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).



Opening

Altered Stages

Writer-director Mary Zimmerman's **Metamorphoses** was perhaps the biggest surprise of the fall season—the rare little show that lived up to its promises and then transcended them. Staging Ovid's primal tales of transformation—from Narcissus to Midas—in and around a 27-foot-long pool of water and using a strikingly contemporary visual vocabulary, Zimmerman's meditations on mutability were urgent and plaintive last fall, when no one could help talking about how everything "had changed." Much was made of how well the production's sticky brew of emotions complemented that awful moment, but you've got to think such emotional impact will endure. After all, these stories have lasted thousands of years. Previews begin February 21 at Circle in the Square. (See "Broadway.")

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

An Almost Holy Picture
Kevin Bacon, a fine stage actor long before *Footloose*, plays Samuel Gentle, a groundskeeper for the Church of the Holy Comforter who struggles to divine some religious truth in Heather McDonald's drama. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 8. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Bea Arthur on Broadway: Just Between Friends
The wry grande dame Bea Arthur, who won a Tony in *Mame* and originated the role of Yente in *Fiddler on the Roof*, looks to compete with Elaine Stritch. Accompanied by pianist Billy Goldenberg, she'll sing classics, reflect, and just maybe touch on *Golden Girls*, the sitcom that made her a household name and a gay-culture favorite. $50–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/17 opening. Through 3/10. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In a stylish production choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D. W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPHS BY JOAN MARCUS.

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda returns in Peter Parnell's indulgent two-character drama about the quirky physicist Richard Feynman, which rated sellout crowds despite mixed reviews last fall. Sun. and Mon. at 8. 2/17–5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Cirque Orchestra
An exuberant, aerial acrobatic take on the music of Rimsky-Korsakov, Barber, Rachmaninoff, Sibelius, and others. $30–$50. 2/20–2/23 at 8, 2/23 and 2/24 at 3. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Four
Twentysomething playwright Christopher Shinn found success in a Worth Street production of this drama last year, and has been rewarded with this MTC transfer. Directed by Jeff Cohen, Shinn's drama tracks the lives of four ordinary folks who meet at a Hartford, Connecticut, July 4 celebration. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 2/19 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Necessary Targets
Based on interviews Eve Ensler (*Vagina Monologues*) conducted in Yugoslavia, the playwright's drama tracks two American women, a psychiatrist and a writer, who travel to Bosnia to help women refugees struggling with the aftermath of war. Shirley Knight and Diane Venora star; Michael Wilson directs. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. In previews for a 2/28 opening. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Occupant
The very busy Edward Albee opens his new drama about Louise Nevelson, the iconoclastic artist known best for her environmental sculpture. The sensational Anne Bancroft plays the artist; Anthony Page directs. $45–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 2/24 opening. • Signature Theatre, 555 W. 42nd St. (212-244-7529).

Surviving Grace
Ileana Douglas (*Ghost World*) and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Sun. at 7. Previews begin 2/21 for a 3/12 opening. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

Now Playing

Are You Dave Gorman?
This surprisingly successful solo show by Dave Gorman is just part of the comedian's dogged effort to track down every other Dave Gorman in the world $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

★ Berkoff Is Back
The frightening actor Steven Berkoff returns with a suitably dark suite of solo one-acts, including his creepy rendition of *The Tell-Tale Heart*, the masochistic story *Actor*, and *Dog*, a scary drama about an East-Ender who's more cruel than his pet pitbull. $35–$45. Wed.–Sat. at 8, Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7,

Previews

Always On

Surrounded by forceful sculptures and odd antiques in his jaw-dropping TriBeCa loft, **Edward Albee** wonders if anyone would guess that one author was responsible for both of his new works. "People tell me I have a tone or a voice, but damned if I know what it is," he says, "except that my people tend to be articulate and tend to criticize each other constantly for using words improperly." In previews at the Golden Theatre, *The Goat or Who Is Sylvia?*, Albee's first Broadway production since 1996's Tony-winning revival of *A Delicate Balance*, already has gossips buzzing. The drama follows an architect (Bill Pullman) who, at the pinnacle of success, confesses a shocking secret to his wife (Mercedes Ruehl) and son. Everyone's guessing that the revelation has something to do with the titular goat, but Albee pleads the Fifth. "Everyone's going to find out, not what the play is about but what happens during the course of the play, when the critics come to see it," he says. "That's soon enough." But he adds: "I'm trying to examine the pragmatic nature of our reality, the limits of our tolerance . . . things of that sort." On the subject of *Occupant*, in previews Off Broadway at the Signature Theater, Albee is more forthcoming. Anne Bancroft plays his longtime friend, the sculptor Louise Nevelson. Like Albee, she was alternately hated and adored by critics, criticized for her hauteur, and uncompromising in her work. "Louise was always *on*," Albee recalls of the flamboyant doyenne. "When a real Hollywood star enters a room, people's heads just automatically turn, without even having seen her," he says. "It was like that with Louise. Louise Berliawsky—that was her given name—was always creating Louise Nevelson." Though Albee and Nevelson were close, they never "sat around talking about aesthetics," Albee says. "I knew Sam Beckett and we never sat around discussing the theater. Louise and I talked about money and sex and . . ." He pauses, smiling, then politely adds: "And politics." (See "Broadway" and "Off Broadway.") L.H.

PHOTOGRAPH BY ALASTAIR THAIN.

and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Circumference of a Squirrel

John Walch's new one-man play stars Paul Sparks (*Coyote on a Fence*) as a confused, frustrated, and conflicted man who is fired by the dean of his university, divorced by his wife, and forced to make some sense of his life. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. • Urban Stages, 259 W. 30th St. (877-737-3285).

The Complete Works of William Shakespeare (Abridged)

An uninspired crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ Cymbeline

Director Bartlett Sher and Theatre for a New Audience open their lauded, energetic production of Shakespeare's rarely produced romance after a very successful run in the Bard's homeland. The show romps through country tunes, ancient Rome and Britain, and the Wild West. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. Through 3/3. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Embers

Catherine Gropper's drama about the New York artist Louise Nevelson. $25–$40. Mon.–Sat. at 8, Sat. at 2. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

Finder's Fee

Wesley Moore's romantic drama transpires in the corrupt arena of New York real estate. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10. Through 3/3. • Rattlestick Theatre, 224 Waverly Place (212-627-2556).

Fool for Love

Sam Shepard's drama about two former lovers who reunite at a run-down hotel at the edge of the Mojave Desert, directed by Tim Corcoran. $35. Mon.–Sat. at 8. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty.* $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Further Than the Furthest Thing

Neil Pepe directs an ambitious new drama by Zinnie Harris, in which a volcanic eruption forces residents to flee a small island off the South African coast. The play tracks the refugees' resettlement to Southampton, England. $55. Tues.–Sat. at 8, Sat. at 2:30 and Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Golden Ladder

Donna Spector's new play about a woman's reconciliation with her family. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Good Time Blues

Genovis Albright and Madame Pat Tandy star in this blues revue. $30. Sat. and Sun. at 3, Mon. at 8. Through 4/28. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ Homebody/Kabul

In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Homecoming

Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart,* returns with her solo comedic show, directed by Maryann Lombardi. $35. Thurs.–Sat. at 8, Sun. at 7. Through 3/10. • ArcLight Theater, 152 W. 71st St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

★ La Lupe: My Life, My Destiny

Carmen Rivera's successful musical about the salsa star returns, starring Doreen Montalvo. Tuesday performances are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-239-6200).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Amelia Campbell, Orfeh, and Kristen Lee Kelly star. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

The Matchmaker

Tony winner Anne Manahan (*The Beauty Queen of Leenane*) plays the witty Kerry County matchmaker Dicky Mick Dicky O'Connor, opposite Des Keogh, in John B. Keane's drama. $35–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. Through 3/31. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Murdered by the Mob

Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your plate. $59. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

The Parker Family Circus

Stage vet Rita Gardner (*The Fantasticks*) stars as the matriarch of a Texan family in Jan Buttram's new work. $19. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3. Through 3/3. • Blue Heron Arts Center, 123 E. 24th St. (212-206-1515).

Perfect Crime

This thriller is the longest-running Off Broadway play of all time. $40. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

★ Peter and Wendy

The ambitious theater company Mabou Mines revives Liza Lorwin's beloved, Obie-winning adaptation of the Neverland saga, which features inspired puppetry by the likes of Basil Twist and Jane Catherine Shaw. Lee Breuer directs. $10–$30. Call for schedule. Through 2/24. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Phantom Lady

The founder of Repertorio Español, René Buch, directs Pedro Calderón de la Barca's classic, a ghostly drama about a sheltered aristocratic widow. $28–$35. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Runt of the Litter

Bo Eason's semi-autobiographical solo show tracks the life of a little kid who becomes a very big NFL athlete. $37.50. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 3/10. • MCC Theater, 120 W. 28th St. (212-206-1515).

Siameses Show con Tola and Maruja

Colombian actors Bernardo Cardona, Carlos Mario Gallego, and Sergio Valencia star in this rambunctious comedy about two sets of twins. Also in repertory at Repertorio Español: *Vieques, La Gringa, La Casa de Bernarda Alba,* and *Casa Propia.* $25–$40. Call for schedule. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

Sorrows & Rejoicings

Judith Light, Charlayne Woodard, and John Glover all star in Athol Fugard's South African drama about a black woman and a white woman who meet at a lover's funeral. Fugard also directs. $35–$50. Tues., Thurs.–Sun. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. Through 2/24. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Stomp

A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

★ The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of fam-

Previews

Shrink Wrapped

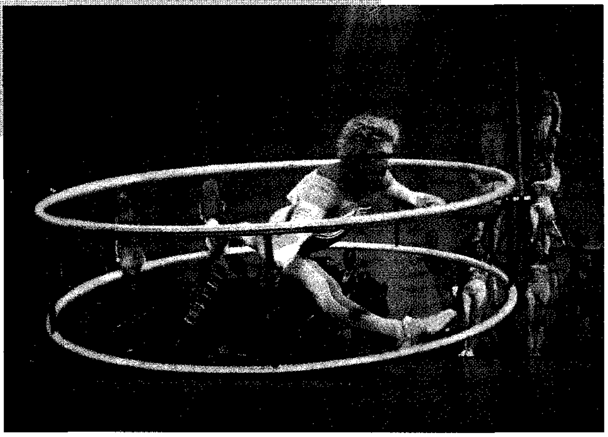
Eve Ensler's down-there Off Broadway hit *The Vagina Monologues* just made it to HBO. Her V-Day program has raised more than $7 million to help prevent violence against women. And now the playwright is headed back Off Broadway for the timely opening of her latest work, **Necessary Targets**. Based on interviews conducted with women who survived Yugoslavia's civil war, Ensler's drama, starring Shirley Knight (pictured) and Diane Venora, tracks a Manhattan shrink and a young writer who travel to Bosnia on a humanitarian mission to help women refugees deal with their memories of war. Not entirely unpredictably, the volunteers' own emotional baggage finds its way into their interactions with patients, as they reflect on their lives back home. In previews for a February 28 opening at the Variety Arts Theatre. (See "Off Broadway.")

PHOTOGRAPHS BY SHIRLEY KNIGHT.

Onstage

The (Three) Ring Cycle

Attempts to bring classical music to new and younger audiences have typically been dreary affairs—corny laser-light shows and the like that fall very short of *Fantasia*. But Lincoln Center could be onto something with its latest production, **Cirque Orchestra**, to be staged at City Center. Montreal's Cirque Éloize has received strong reviews for its exuberant take on Rachmaninoff, Rimsky-Korsakov, Sibelius, Saint-Saëns, and others. While a live orchestra plays, the company's "aerial ballet" plucks a planted actor from the orchestra and introduces him to the high-flying dreamscape of contortionists and acrobats who attempt to match musical genius with physical feats. Special bonus: no clowns. Six performances run February 20 to February 24. (See "Off Broadway.")



ily love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

★ Tape
Already adapted into a film directed by Richard Linklater, Stephen Belber's intimate drama about three friends who reunite ten years after their high school graduation returns to the stage. Belber has expanded the drama considerably, and forsaken Hollywood gentry for members of its original Off–Off Broadway cast. $25. Tues.–Sat. at 8. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 2/20: Barbara Barrie, Stefanie Powers, and Lillias White. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Arms and the Man/The Dance of Death
Two productions, in repertory: Ernest Johns directs George Bernard Shaw's wartime comedy and Karen Lordi directs August Strindberg's dark classic. $15–$40. Call for schedule. Through 3/28. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Cocaine Dreams
Subtitled "Sex, Drugs, and Freud," Howard Pflanzer's surreal drama riffs on Freud's coke habit and odd relationships. $10–$15. Wed.–Sat. at 8. Through 3/2. • Kraine Theater, 85 E. 4th St. (212-206-1515).

Cressida Among the Greeks
David Foley's aggressive adaptation of *Troilus and Cressida*. $15. Thurs.–Sat. at 8, Sun. at 3. Through 3/3. • Ohio Theater, 66 Wooster St. (212-966-4844).

Criss Angel Mindfreak
A futuristic illusion and escape art show. $15–$55. Mon.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

★ Dead Tech
Here's executive director, Kristin Marting, heads to DUMBO, where she'll use that legendary "loftlike" space to stage a large-scale multimedia adaptation of Ibsen's *The Master Builder*. Marting and Celise Kalke have stripped Ibsen's classic down to two characters and then exploded it with evocative samples from architectural texts and a new score by composer Todd Griffin. $15–$18. Wed.–Sun. at 8. Through 2/23. • Puritan Iron Foundry, 56 Water St., Brooklyn (212-647-0202).

Double Agency
Performance artists Peggy Shaw and Lois Weaver present two short plays that are each a mix of vaudeville, drag, cabaret, and drama. $20. Thurs.–Sun. at 7:30, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Dream Star Café
Crystal Field directs a new drama about friends in a Western-themed Illinois bar, by Puerto Rican poet Jack Agüeros. Thurs.–Sat. at 8, Sun. at 3. Through 2/24. • Theater for the New City, 155 First Ave. (212-254-1109).

Erotic Adventures in Venice
A politician sets up a brothel in a cemetery in Mario Fratti's furious satire, which lambastes the Italian political scandals of 1991 and 1992. $15. Thurs.–Sun. at 8, Sun. at 2:30. Through 2/24. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

★ The Guys
Anthony Lapaglia and Susan Sarandon now star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Mon.–Thurs. at 7. Through 3/14. • The Flea, 41 White St. (212-206-1515).

In the Boom Boom Room/Sixty-Nine
The Show World porn palace celebrates its transformation into Todo con Nada's theater with David Rabe's revival and bunches of short plays. $18. Call for schedule. Through 2/24. • Todo con Nada Show World, 685 Eighth Ave. at 42nd St. (212-586-7829).

Lapis Blue Blood Red
Cathy Caplan's drama about the Italian baroque artist Artemisia Gentileschi coincides with the Met's exhibition of the artist's works. $30. Tues.–Sat. at 8:30, Sat. and Sun. at 4. • Here, 145 Sixth Ave. (212-647-0202).

Little Eyolf
Century Center's Ibsen series continues with this obscure 1894 drama about an estranged married couple who must deal with the sudden loss of their son. $15. Wed.–Sat. at 8, Sun. at 3. Through 2/23. • Century Center, 111 E. 15 St. (212-279-4200).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)
The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car "that turns out to be human consciousness in disguise." $15. Tues., Thurs.–Sun. at 8. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Melancholy Baby!
Ars Nova and Second City Theatricals stage the purportedly "rediscovered" musical adaptation of *Hamlet*. $15. Wed.–Sat. at 8, Sun. at 2. 2/20–3/31. • Ars Nova Theater, 511 W. 54th St. (212-977-1700).

Monday Night Magic
Internationally known magicians in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Native Son
Christopher McElroen's adaptation of the Richard Wright classic. $15. Thurs.–Sat. at 8, Sun. at 3. • HSA Theater, 645 St. Nicholas Ave at 141st St. (212-539-8828).

New York Values
Penny Arcade's latest show takes on "the death of Bohemia." $20. Wed.–Sat. at 8:30. Through 3/10. • P.S. 122, 150 First Ave. (212-477-5288).

Our Town
Jack Cummings III directs Thornton Wilder's 1938 drama. $15. Wed.–Sat. at 8, Sun. at 3. Through 3/3. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Permanent Visitor
A festival of plays celebrating the playwright and novelist Dawn Powell. $15. Call for schedule. • 78th Street Theatre Lab, 236 W. 78th St. (212-206-1515).

Quake
A woman heads out on a cross-country road trip, looking for love, in Melanie Marnich's new drama. $15–$19. Wed. and Thurs. at 7, Fri. and Sat. at 8, Sun. at 3. • Sol Goldman Y, 344 E. 14th St. (212-206-1515).

Rosa
George Emilio-Sanchez's new solo play takes on September 11 and more. $10–$15. Fri. and Sat. at 8. Through 2/23. • Dixon Place, 309 E. 26th St. (212-532-1546).

Rosencranz and Guildenstern Are Dead
Tom Stoppard's classic, directed by Jon Drawbaugh. $15. Tues.–Sat. at 8, Sun. at 3. Through 3/10. • La Tea Theater, 107 Suffolk St. (212-462-9233).

Seamus Heaney's The Cure at Troy
Kevin Osborne directs Heaney's masterful translation of the ancient Greek tragedy *Philoctetes*. $19. Thurs.–Sat. and Mon. at 8, Sun. at 3. Through 2/24. • Blue Heron Arts Center, 121 E. 24th St. (212-979-5000).

The Spirit Factor
Performer Peggy Pettitt returns with a take on her recent year in Senegal. $17. Thurs.–Sun. at 7:30. Through 2/24. • P.S. 122, 150 First Ave. (212-477-5288).

★ To You, the Birdie! (Phèdre)
The Wooster Group makes a rare Brooklyn excursion to stage an ambitious adaptation of Racine's *Phèdre*, as translated by Paul Schmidt. The company's ever-inspired regulars, Willem Dafoe and Kate Valk, will join the terrific Frances McDormand to stage a fractured fantasy of a tale in a high-tech environment of digital projections. $25–$30. Tues.–Sat. at 8, Sat. at 3. • St. Ann's Warehouse, 38 Water St., Brooklyn (212-966-3651).

Unequalibrium
A new solo show by Alexander Lyras introduces a science teacher, a plumber, a laid-off Web designer, and an attorney in a variation on Homer's *Odyssey*. $30. Fri. and Sat. at 8, Sun. and Mon. at 7. • Gene Frankel Theater, 24 Bond St. (212-462-3107).

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John Prados
Ambassador Paul Bremer
John Gresham
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Ira Meistrich
David Glantz
Karl Meyer
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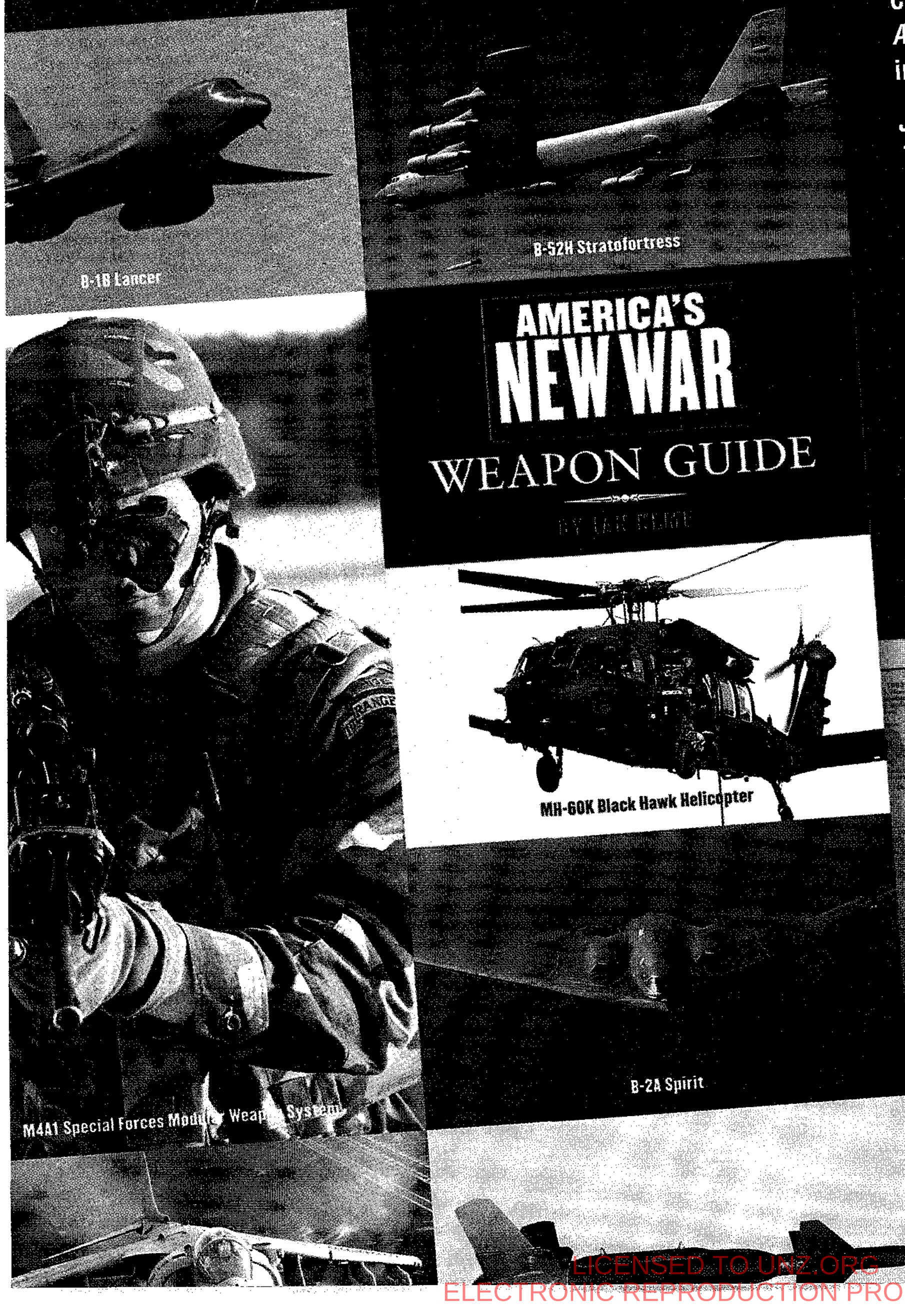
SPECIAL PULL-OUT Weapon Guide and Map of Terrorism's Reach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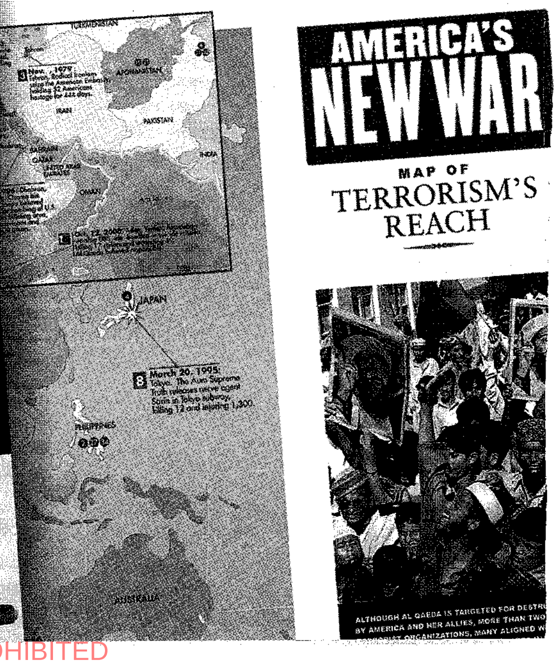
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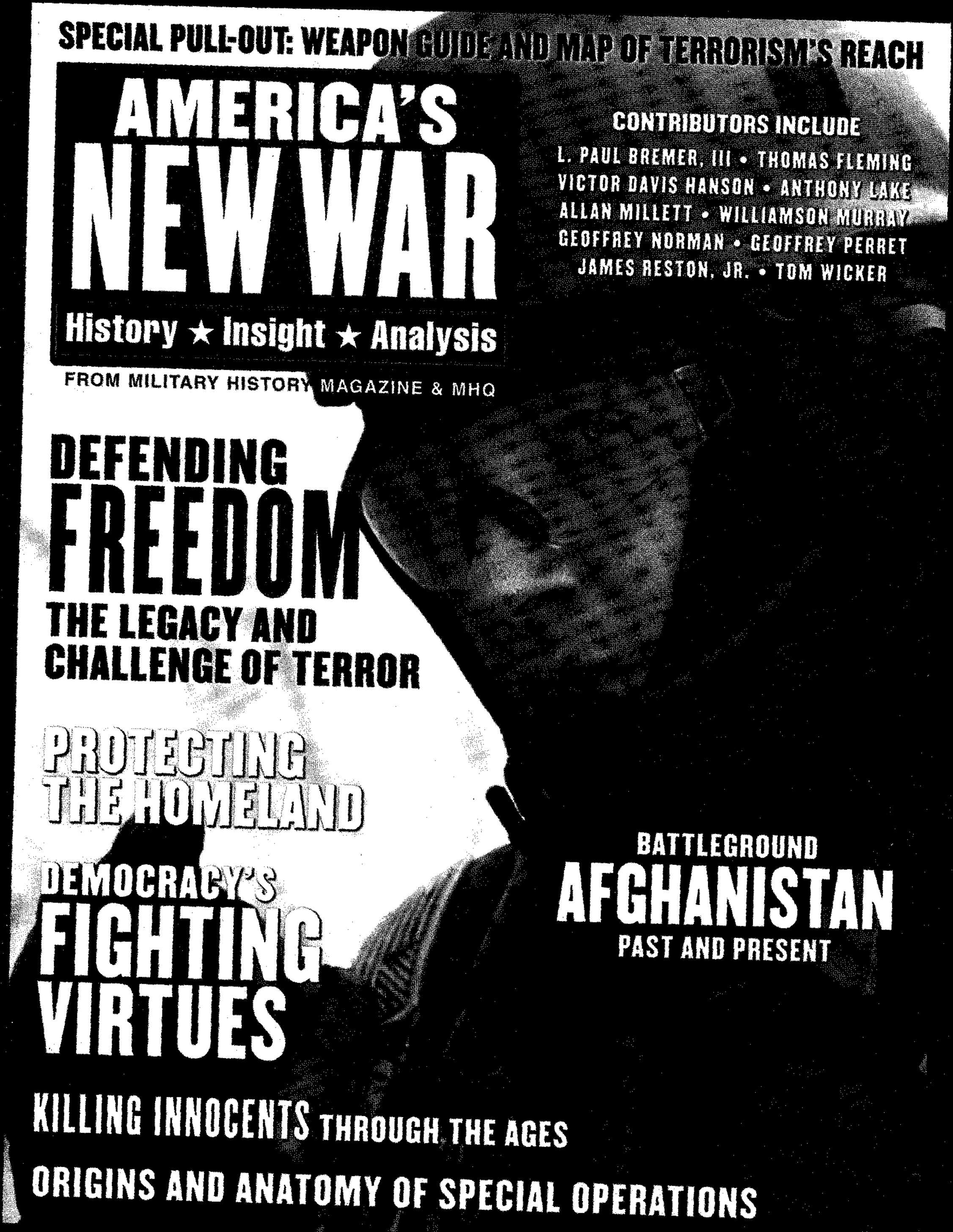

SPECIAL PULL-OUT: WEAPON GUIDE AND MAP OF TERRORISM'S REACH

AMERICA'S NEW WAR

History ★ Insight ★ Analysis

FROM MILITARY HISTORY MAGAZINE & MHQ

CONTRIBUTORS INCLUDE
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MAX *Continued from page 27*

experiences in his diaries, which his son published after his death, to some controversy. Had his father lived in the Internet age, Ben remarks, he might well have fallen afoul of Pirro's zeal.

The defendants tend to be "middle-class to upper-middle-class, respected members of their community," as Treglia, the Nassau A.D.A., puts it. "They seem higher up in intelligence than our normal defendant," says Delohery. They are also obsessional. Nicholas Puner, caught once in pre-sting days and released on probation, wound up caught again and jailed by Pirro's investigators. There is a pathetic earnestness to the pedophiles' e-mails. "Would be proud to call you friend," Lydia's pursuer typed shortly before leaving to meet her—and be arrested.

DESPITE THE NUMBER OF ARRESTS AND THE 100 percent conviction rate, what's still not clear is the true extent of the problem. Since the sting's inception, Pirro's office has received only a "small number" of complaints from parents about adult Internet solicitations of their children. All sex crimes are notoriously underreported, but according to the only professionally conducted survey on the subject, produced in 1999 and led by the National Center for Missing and Exploited Children, most Internet solicitation actually comes from other teens. The report found "few sexually oriented relationships between youth and adults. [In contrast to] the depiction in media stories . . . a lot of the [Internet] looks and sounds like the hallways of our high schools."

Kids may also be more savvy than Pirro allows. "Most of my friends ignore IMers they don't know," one Westchester teenager told me. "It's not an issue." Sandy Sunderland, chairman of the New York State PTA's juvenile-protection board, disagrees: "The PTA perceives this as a major problem. We believe there is significant risk to our students."

Of the 50 men arrested to date in Pirro's sting, 15 were found to have had "some sort of improper contact with minors," including child pornography or previous Internet contacts. In several other cases, Delohery received complaints from people who said they had been abused by the defendant. For the majority of the men, nothing else has come out.

None of the teachers is known to have abused a former student. In fact, most were admired by their students. When Timothy Austin was arrested, students and parents protested. "I still think he's a great guy," says a female student who was in his choral group at Hastings High School for four years. "He was nothing but professional with any of us."

"He was too good to be true," says one parent about a teacher who molested her son. "He was in at 6:30 every morning. He ran the outdoor-education program. He got 50 kids to go out for the student newspaper."

The uneasy question remains: Is the use of a sting operation really netting abusers, or is Pirro's team creating crimes? Entrapment is a tricky business, and the law provides little help. Technically, entrapment is almost impossible to prove—the defendant has to show he did not have a predisposition to commit the crime, which is unlikely if you're online busily seducing someone you think is only 14. Morally, the sting is also ambiguous. Consider the following excerpt between Lydia and a Long Island man who used the name Jingantony.

Jingantony: "we can go for a motorcycle ride . . . i got a suzuki 1200 bandit."

Lydia: "oh cool! i would like that."

Jingantony: "how about tomorrow?"

Lydia: "ummm . . . we would have to talk more and plus there is alot of family here . . . for the weekend . . . so i don't think i could get away."

Jingantony: "oh . . . i would like to call you sometime."

Lydia: "i think i would like to talk to you . . . what else would you want to do if we met?"

And then what about the meet? The sting's assumption is that most people who talk dirty on the Internet really want to act dirty. But according to Berlin, who has treated Internet pedophilia, many pedophiles "are secretly ambivalent when they go to the meet. They're intrigued by the idea, but if the child doesn't show, they're relieved." Sometimes they don't really think it is a child. They've made up an online persona. Why wouldn't the other person? They go just to see, and by that point it's too late.

Delohery isn't buying it. "Not one defense counsel has gone forward and made any type of motion that we have entrapped anyone," he says. "They look at the transcript and [decide not] to raise the issue."

"These are easy cases to win," protests Castro, Pirro's Democratic opponent. "First, the evidence of the alleged crime is in writing. Second, the people caught have a lot to lose by drawing out the process of their humiliation. The last thing they want is their names in the paper a second time." The whole thing works so well, it seems to other prosecutors like cheating. Doubts also seem to gnaw at county judges, who have yet to sentence anyone who pleaded guilty to jail time, even though the D.A. asks for it as a matter of policy. "I am disappointed," Pirro says. "Maybe it's because it's on the Net and there's a feeling that it's somehow removed, but you and I know these people are recidivists. They should be put in jail and constantly monitored."

As Delohery explains, "What they say *is* the crime."

The final defense pedophiles often use is fantasy. Anthony Gallichio, a 24-year-old Yonkers man, was arrested last January for asking a 14-year-old boy (in fact a police investigator) to meet him for sex at a Bronxville motel. Gallichio drove by the meet spot, saw no one, and set off home to do his laundry. He was arrested on the way. Gallichio says he thought the person on the other end was a friend kidding around. "I thought it was a joke," he says. "I thought it was my friend because he's done that in the past. He set me meeting with people before, and I just bit. I told them that when I was arrested, but they said they didn't want to hear it." The 14-year-old didn't even sound like one. "What 14-year-old [talks about] doing a 'book report'?" he asks. He was going to go to trial, but in the end he pleaded guilty, and he'll be sentenced to probation this month.

"This kid put his hand up and swore he did something he didn't do," Gallichio's mother says, distraught. "I told him to fight it, but he said, 'Mom, I can't take that chance.' "

Statistics bear him out. Anthony Stabile, the only defendant to go to trial to date, made a similar argument. How could he know who was on the other end of the computer? He had no more reason to think it was a 14-year-old than the cops did to think he was 14. He shouldn't be punished with a fantasy. With every word, he dug a deeper hole.

"He was absolutely right, but it's hard to make obvious points when you're dealing with children," says his lawyer, Robert Collini, who recommended he negotiate a plea. "He got absolutely no sympathy from the judge or the jury." Stabile was jailed for one to four years.

Pirro, of course, was delighted with the sentence. "You know, we asked middle-school students if they had ever gone online after their parents had thought they'd gone to bed," she says. "Fifty percent of them raised their hands. Even though their parents had told them not to. Even though their parents thought they were asleep."

MAXXSAM4: "HEY, MY NAME IS ROB . . . 32 6FT 190 br/ha white plains too."

Pat: "hey rob im brad 14 5'7 150 blk hr & eyes."

Maxxsam4: "you have been on all day. . . . working for jeannene pirro?

Pat: "jeannene pirro?"

Maxxsam4: "yes . . . the DA . . . looking to snag guys online."

Pat: "i go 2 skewl dude dont know what ur talkn bout." ■

Additional reporting by Joy Armstrong.

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Georg Baselitz
Two sculptures from 1994 covered in patterned cloth and a group of watercolors from 1998; through 3/30. • Werner, 4 E. 77th St. (212-988-1623).

★ Walter Beck
Tempera-and-starch paintings of images from nature by an artist (1864–1954) who pioneered the technique of painting on wet starch; through 3/29. • York, 21 E. 65th St. (212-772-9155).

Max Beckmann
The first New York exhibition of the artist's sculptures, of which he made only eight, in 35 years, plus a selection of his paintings; through 5/24. • Feigen, 34 E. 69th St. (212-628-0700).

★ Willem de Kooning/Stephen Sollins
An exhibition of works on paper chronicling the artist's development from his stately Ingres-influenced drawings of the late thirties to his explosive Abstract Expressionist "women" works of the early fifties/Large-scale, multipanel drawings on the pages of a mail-order camping-and-sporting-goods catalogue, and clear resin sculptures cast from trumpet and trombone mutes. Through 3/2. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Bruce Edelstein
Life-size beeswax sculptures of human figures; through 3/16. • Cadé, 1045 Madison Ave. (212-734-3670).

David Hockney
Paintings, gouaches, drawings, watercolors, and collages from the artist's personal collection and related to his stage-set and costume designs for the Metropolitan Opera Company's original 1981 production of *Parade*, which is being revived by the Met on March 4; through 3/30. • Gray, 1018 Madison Ave. (212-472-8787).

Théodore Rousseau
A survey of paintings by the leader of the Barbizon School (1812–1867), spanning his career from his early oil sketches to the large and obsessively worked landscape paintings of his later years; through 3/9. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

57th Street Area

John Baldessari
Two new series by the California conceptual artist in which he juxtaposes movie stills, photographs of "real life" (condominium buildings, seascapes, etcetera), and painted shapes; through 3/30. • Goodman, 24 W. 57th St. (212-977-7160).

Kathy Butterly/Nell Blaine
Quirky, colorful ceramic vessels that suggest three-dimensional Pop paintings/Transcendent paintings of flowers made by the artist (1922–1996) at the end of her career; through 3/16. • De Nagy, 724 Fifth Ave. (212-262-5050).

Red Grooms
The artist's latest and typically rollicking bas-reliefs, paintings, sculptures, and prints, inspired by the circus, New York City, and his travels to Morocco, Japan, and elsewhere; through 3/9. • Marlborough, 40 W. 57th St. (212-541-4900).

★ Loren MacIver
Paintings and drawings from the late thirties and early forties, when the artist was exhibiting at Pierre Matisse Gallery in New York and developing her poetic style of representation of objects drawn from her daily life in New York's Greenwich Village, Cape Cod, and Key West; through 3/23. • Alexandre, 41 E. 57th St. (212-755-2828).

★ Grandma Moses
Unfussy, charming paintings and embroiderings of New York farm scenes from the forties and fifties by the self-taught American artist (1860–1961); through 3/16. • St. Etienne, 24 W. 57th St. (212-245-6734).

Pablo Picasso
The artist's love of printmaking as demonstrated through examples of multiple states of his prints, among them three states of 18 prints of *Portrait de Jacqueline en mariée, de face I* (1961) and a state from *Quatre femmes nues et tête sculptée* (1934); through 3/10. • Krugier, 41 E. 57th St. (212-755-7288).

Gerhard Richter
A selection of the artist's abstract paintings from the eighties, including two triptychs from 1986, *Fisch* and *Schiff*; through 4/13. • Mathes, 41 E. 57th St. (212-752-5135).

★ Leon Polk Smith
Fourteen circular abstract paintings from 1955 that marked a radical change from the artist's earlier Mondrian-influenced work and were inspired by simple line drawings of tennis balls, basketballs, and baseballs that he saw in an athletic catalogue; through 3/30. • Washburn, 20 W. 57th St. (212-397-6780).

★ Frank Stella
Neon-colored painted reliefs inspired by the drawings on the walls of caves at Lascaux and the excavation of the Neolithic town Çatal Hüyük, Hacilar, on the Anatolian plateau of Turkey; through 3/16. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

SoHo and TriBeCa

Michael Gregory
Paintings of barns and silos that emphasize their verticality; through 3/16. • Hoffman, 429 W. Broadway (212-966-6676).

Stefana McClure
Minimal monochromatic works on paper that are actually accumulations of film subtitles inscribed on transfer paper; through 3/23. • 123 Watts, 123 Watts St. (212-219-1482).

★ Irving Petlin
Large-scale pastel drawings on linen that represent the artist's speculations and meditations on Old Testament mythology; through 3/30. • Kent, 67 Prince St. (212-966-4500).

Carolee Schneemann
A selection of photographs, drawings, and videos of performances from the past four decades; through 3/9. • P•P•O•W, 476 Broome St. (212-941-8642).

Chelsea

John Brainard
Whimsical constructions that unite painting, collage, and found objects; through 3/9. • Billis, 508 W. 26th St. (212-645-2621).

★ Saint Clair Cemin
Sculptures that use various styles, materials, and techniques to make witty references to art history; through 3/16. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Amy Cutler
Paintings and drawings of detailed narratives of whimsy and violence enacted by human and animal characters drawn from fairy tales, medieval history, Boy Scout manuals, and other sources; through 3/23. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Rob de Mar
Elaborately constructed miniature landscapes made from synthetic and natural materials; through 3/9. • Clementine, 526 W. 26th St. (212-243-5937).

Brice Dellsberger
Three single-channel video projections that are reconstructions of scenes from popular films; through 3/16. • Team, 527 W. 26th St. (212-279-9219).

Happening

Fairs of the Art

A few weeks ago, seeing New York's two art fairs on one Twelfth Avenue expedition looked like a distinct possibility. No longer: **The Art Show**, which almost moved to the Jacob Javits Center, is back at its usual home, the Seventh Regiment Armory (Park Avenue at 67th Street), with such highlights as Andy Warhol's *Untitled (Holly Solomon)*, 1963–64 (pictured), a series of photographs of the New York art dealer at San Francisco's Fraenkel Gallery, and a never-before-exhibited 1932 Frida Kahlo watercolor of Central Park, at Mary-Anne Martin/Fine Art. **The Armory Show 2002—The International Fair of New Art**, which is taking over Piers 88 and 90 (Twelfth Avenue at 48th and 50th Streets), will play host to the latest art from galleries in New York, Athens, London, Berlin, Paris, Milan, Los Angeles, Cologne, São Paulo, Glasgow, Tokyo, Rome, Sydney, Mexico City, Baltimore, and everywhere in between. The Art Show runs February 21 through February 25 (for information, call 212-940-8590 or visit www.artdealers.org); the Armory Show runs February 22 through February 25 (call 212-645-6440 or visit www.thearmoryshow.com).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF FRAENKEL GALLERY, SAN FRANCISCO.

★ Karen Kilimnik
Paintings and photographs that suggest a dreamy, nostalgic vision of the past, mixing elements of fairy tales, history, myths, and reality; through 3/20. • 303, 525 W. 22nd St. (212-255-1121).

Annika Larsson
Two video works by the Swedish artist, *Dog* (2001) and *Poliisi* (2002), each of which use actors, costumes, and music; through 3/23. • Rosen, 525 W. 24th St. (212-627-6000).

★ Melissa Meyer/Lisa Hoke
Watercolors that feature the translucent, vividly colored loopy brushstrokes and underlying grid of the artist's oil paintings/Found-object sculptures. Through 3/9. • Harris, 529 W. 20th St. (212-463-9666).

Vik Muniz
Large-scale photographs of enormous land drawings of common objects created by the artist during a recent stay in southeastern Brazil; through 3/16. • Sikkema, 530 W. 22nd St. (212-929-2262).

★ Alice Neel/Yayoi Kusama
A selection of the artist's drawings in which she positioned such universal themes as motherhood and death within the sphere of her private life and social consciousness/The first American exhibition of *Solitude of the Earth*, a sculptural installation created in 1994. Through 3/30. • Miller, 524 W. 26th St. (212-366-4774).

Ellen Phelan
Paintings that continue the artist's blurring of the distinctions between the real and the imagined, this time depicting various sites in the landscape surrounding her Adirondack home on Lake Champlain; through 4/13. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Paul Henry Ramirez
"Elevatious Transcendsualistic," a site-specific installation of the artist's paintings that was exhibited in the rotunda of the Contemporary Arts Center in Cincinnati last summer and will travel to the Tang Teaching Museum in Saratoga Springs, New York, this fall; through 3/16. • 526 W. 26th St. (212-727-8304).

James Romberger
Expressionistic pastel drawings of the Lower East Side at night; through 3/9. • Mansion, 504 W. 22nd St. (212-645-7656).

★ Jonathan Seliger
Witty painted canvas reconstructions of everyday objects; through 3/9. • Shainman, 513 W. 20th St. (212-645-1701).

Janet Sobel
The first solo New York exhibition of the artist's influential, all-over drip paintings since her 1946 show at Peggy Guggenheim's gallery, Art of This Century; through 3/9. • Snyder, 601 W. 29th St. (212-871-1077).

★ Nancy Spero
Azur, a lyrical 39-section work of collage and original drawing that covers the gallery's walls in an almost cinematic progression and suggests a voyage through the sky; through 3/16. • Lelong, 528 W. 26th St. (212-315-0470).

★ Cy Twombly
Lepanto, one painting in twelve parts that depicts a panoramic portrayal of a sixteenth-century sea battle; through 2/26. • Gagosian, 555 W. 24th St. (212-741-1111).

★ William Wegman
Early and recent drawings and video by the master of deadpan humor; through 3/9. • Gorney, Bravin + Lee, 534 W. 26th St. (212-352-8372).

Group Shows

Madison Avenue and Vicinity

Bookstein
Collages made between 1920 and the present, by Boghosian, Malcolm, Kewley, Rothman, Stella; through 3/16. • Bookstein, 50 E. 78th St. (212-439-9605).

CDS
"Erotica and the Like," sexually themed paintings, drawings, sculptures, and etchings by Balthus, Bellmer, Bonnard, De Kooning, Freud, Graham, Picasso, others; through 3/30. • 76 E. 79th St. (212-772-9555).

★ Ubu
"Behind the Surrealist Curtain: Sex, Sensuality, and Silence," an exhibition of intimately scaled photographs, prints, collages, paintings, and objects by Cornell, Dalí, Duchamp, Magritte, Ubac, and others, curated by Timothy Baum; through 3/16. • 16 E. 78th St. (212-794-4444).

★ Venardos
"Abstractions," paintings by Bemm, Cromwell, Hauser; through 3/16. • 1014 Madison Ave. (212-879-5858).

57th Street Area

AXA
"Thin Skin: The Fickle Nature of Bubbles, Spheres, and Inflatable Structures," works by Akakçee, Boroson, Byars, the Eameses, Eliasson, Manzoni, Neto, Warhol, others; through 4/13. • 787 Seventh Ave. (212-554-4818), Mon.-Fri. 11-6, Sat. 12-5.

Haime
"From Stone to Foam," sculptures in various materials by Calder, Cragg, Dill, Dubuffet, Horn, others; through 4/6. • 41 E. 57th St. (212-888-3550).

★ Schmidt Bingham
"Connections," paintings by John Cage and Morris Graves, and photographs by Paul Caponigro; through 3/12. • Schmidt Bingham, 41 E. 57th St. (212-888-1122).

SoHo and TriBeCa

Exit Art
"Reactions," visual and poetic contributions on 8 1/2-by-11-inch pieces of paper by over 900 individuals from around the world capturing how the events of September 11 altered their lives, and original artworks from *September 11*, two graphic novels of reactions from comic-book writers and artists, the sale of which benefits organizations aiding families of victims of the September 11 tragedy; through 3/30. • 548 Broadway (212-966-7745).

Martos
Works that suggest toys, by Baechler, DeBellevue, Gearon, Koons, Seliger, others; through 3/16. • 515 Broadway (212-343-4293).

★ Ross
"A Return to January, '82: The Corcoran Show Revisited," works by twenty artists who were featured in the Corcoran Gallery's 1982 show "Black Folk in America: 1930–1980," among them Aaron, Dawson, Doyle, Edmondson, Tolliver, Traylor, Yoakum; through 3/16. • 568 Broadway (212-343-2161).

Chelsea

Eller
"Landscape," works by Alvarez, DiBenedetto, Feinstein, Tennis, Wray, others; through 3/9. • 526-30 W. 25th St. (212-206-6411).

★ Gladstone
Arte Povera sculptures by Anselmo, Fabro, Kounellis, Merz, Zorio, others; through 3/16. • 515 W. 24th St. (212-206-9300).

Greene Naftali
"Pictures," paintings and photographs by Douglas, Graham, Goldblatt, Orozco, Pfeiffer, Ryman, Snow, others; through 3/23. • 526 W. 26th St. (212-463-7770).

Steele
Sculptures by Boepple, Gummer, Tribe, Tucker, others; through 3/16. • 547 W. 27th St. (212-736-5565).

White Box
"Oxygen," works by Abramovic, Hamilton, Matta-Clark, Muñoz, others; through 3/9. • 525 W. 26th St. (212-714-2347).

White Columns
"Face Value," works by six emerging artists who take an unironic approach to subject matter, among them Dalton, Friedman, Nakayama; through 3/10. • 320 W. 13th St. (212-924-4212), Wed.-Sun. 12-6.

Wimmer
Works that reference Asian culture and traditions, by Bing, Hachiyanagi, Ji, Lee; through 3/17. • 526 W. 26th St. (212-206-0006).

Other

Baruch College
"In the Fullness of Time: Jamaican Culture and the Well-Grounded Memory," works by eighteen contemporary Jamaican artists; through 3/1. • 135 E. 22nd St. (212-802-2690).

Photography

Henri Cartier-Bresson
A selection of the photographer's erotic and surreal images; through 3/9. • Greenberg, 120 Wooster St. (212-334-0010).

★ Cook
Images of women by women photographers, among them D. Arbus, Beecroft, Cox, Grannan, Kurland, Lee, Mann, Sherman; through 3/30. • 1063 Madison Ave. (212-737-3550).

Jim Cooke
Large-scale color photographs of European landscapes that explore the integration of culture and nature; through 3/16. • Richardson, 535 W. 22nd St. (646-230-9610).

ICP
"New Histories of Photography 3—The First Snapshots: At Home and Abroad," 60 pioneering Kodak snapshots from the 1880s and 1890s, from the collections of ICP and the George Eastman House in Rochester, New York; through 3/17. • "Foreign Body: Photography and the Prelude to Genetic Modification." A look at the way individuals were portrayed between 1852 and 1945 in medical and scientific photography, portraiture, and popular imagery; through 3/17. • "Another Vietnam: Pictures of the War From the Other Side." An exhibit of more than 120 black-and-white photographs by Vietnamese soldier-photographers, co-organized by ICP and National Geographic; through 3/17. • "Hidden Truths: Bloody Sunday 1972." Photographs by Fulvio Grimaldi, Fred Hoare, Gilles Peress, Robert White, and others documenting the protest march in Derry, Northern Ireland, in which 13 civilians were killed by British soldiers; through 3/17. • 1133 Sixth Ave., at 43rd St. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $8, $6 students and seniors.

Simen Johan
Color photographs of young people in curious situations; through 4/6. • Milo, 552 W. 24th St. (212-414-0370).

Morthland
"Helen Gee: The Limelight Years, Photographs 1954–1961," images by artists who exhibited at the legendary Greenwich Village gallery and coffeehouse, among them Berenice Abbott, Louis Faurer, Robert Frank, and Lisette Model; through 4/13. • 511 W. 25th St. (212-242-7767).

★ Leni Riefenstahl
Photographs taken in Germany in the thirties recording the 1936 Berlin Olympics and daily screenings of the filmmaker-photographer's films *Olympia* (1940) and *Triumph of the Will* (1934); through 3/8. • Boesky and Kennedy Boesky, 535 W. 22nd St. (212-680-9889).

Silverstein
Rare vintage photographs by the sculptors Constantin Brancusi, Henry Moore, and David Smith; through 3/16. • 504 W. 22nd St. (212-627-3930).

Frank Thiel
Large-scale color photographs documenting the ongoing reconstruction of Berlin; through 3/30. • Kelly, 528 W. 29th St. (212-239-1181).

UBS/PaineWebber
"A Thousand Hounds: A Walk With Dogs Through the History of Photography," images of dogs from the past 150 years, from the book *A Thousand Hounds* (Taschen, 2000), featuring photographs by Erwitt, Lartigue, Man Ray, Steichen, Warhol, Wegman, others; through 3/29. • 1285 Sixth Ave. (212-713-2885).

Museums

American Craft Museum
"Mikromegas." Whimsical stickpins by well-known jewelry designers; through 4/28. • "Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

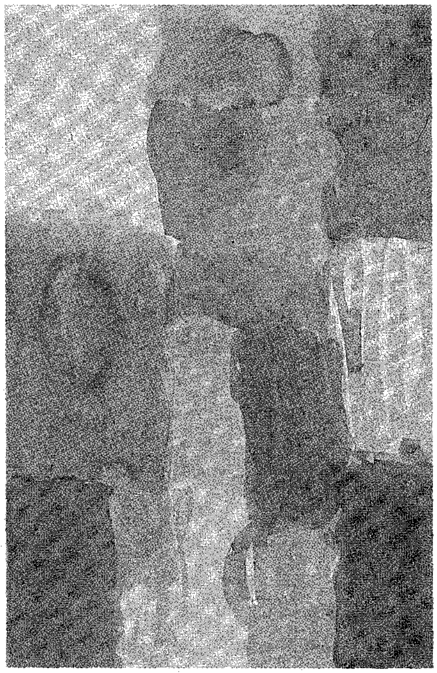
American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 3/21. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 3/3 • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Talent

Fire and Water



If you caught **Melissa Meyer's** ultra-exuberant paintings at Elizabeth Harris Gallery last spring, you'll be similarly dazzled by her recent watercolors. Not only is Meyer's Jell-O palette of greens, yellows, and oranges more lucent than ever, but she's pushed her loopy brushstrokes to a point just short of spontaneous combustion (pictured, *Some Girls #14*, 2001). At Elizabeth Harris Gallery, 529 West 20th Street; through March 9.

Brooklyn Museum of Art
★ "Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24. • "Jewish Life in Ancient Egypt." Ancient Aramaic papyri revealing Egyptian life during Dynasty 27 (525–402 B.C.), the period of Persian rule in Egypt and the Near East; through 5/12. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"French Master Drawings From the Collection of Muriel Butkin." An exhibition of eighteenth- and nineteenth-century drawings by François Boucher, Jean-Baptiste Greuze, Théodore Géricault, Camille Corot, and others, organized by the Cleveland Museum of Art; through 5/18. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts
★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center
"Anna Maria Maiolino: A Life Line/Vida Afora." Drawings by an Italian-born Brazil-based conceptual artist also known for her sculpture, performances, installations, and photographs; through 2/21. • "Suzan Frecon: drawing painting." Approximately 50 of the American abstract artist's watercolors from the nineties, on view in the Drawing Center's Drawing Room, at 40 Wooster St.; through 2/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
★ "Seeing and Believing: The Art of Nancy Burson." A survey of more than 100 photographs and multimedia artworks by this artist known for her digitally enhanced composites focusing on the human face; through 4/20. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
★ "Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3. • ★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; admission for Norman Rockwell is $15; general admission $12, $8 students and seniors.

Jewish Museum
"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
★ "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy." Approximately 50 paintings by the former, a follower of Caravaggio who become court painter to England's Charles II, and 35 by his daughter, the first woman artist known to have supported herself from her work and the subject of two biographical novels and a film; through 5/12. • ★ "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; through 5/12. • ★ "Earthly Bodies: Irving Penn's Nudes, 1949–50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5. • "Benjamin Brecknell Turner: Rural England Through a Victorian Lens." Approximately 40 photographs of the English countryside in the 1850s that depict ruined abbeys and castles, thatched barns, cottages, and other picturesque subjects; through 4/21. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; through 3/3. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted between 1931 and 1989, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Míro, and Georges Rouault; through 5/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs.

PHOTOGRAPH COURTESY OF ELIZABETH HARRIS GALLERY.

10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

Museum of Modern Art
★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paintings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; through 5/21. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • *The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"Red." A look at the symbolic and aesthetic power of red as demonstrated through examples of clothing, accessories, and textiles in every shade of the color, from scarlet to crimson; through 4/20. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design
"Architects of the Academy." Watercolors, drawings, floor and site plans, and photographs by architects who were or are Academy members, among them Henry Bacon, Cass Gilbert, Nathaniel Alexander Owings, Edward Stone, and I. M. Pei; through 4/14. • "Modernism & Abstraction: Treasures From the Smithsonian American Art Museum." Works on loan from the Smithsonian by Willem De Kooning, Philip Guston, David Hockney, Ellsworth Kelly, and others; through 4/7. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon–5, Fri. 10–6, Sat. and Sun. 10–5; $4.50–$8; students and seniors.

New Museum of Contemporary Art
★ "Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; through 4/28. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library
★ "Japanese Treasures: Narrative Hand Scrolls From the Spencer Collection." Sixteenth- and seventeenth-century scrolls from the Library's Spencer Collection that recently underwent conservation treatment in studios at the Tokyo National Museum and the Kyoto National Museum; through 3/2. • "Drawings by Charles Addams: *Un*real Estate." A selection of drawings by the New Yorker cartoonist, of images ranging from tantalizing conditions in Hell to less than comforting settings of Mother Goose's nursery rhymes; through 6/29. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
"Family Matters: Century-Old New York Businesses." Documents and artifacts from ten long-lived New York City firms, among them Modell's Sporting Goods, ArtKraft Strauss Sign Company, and Rambusch Decorating Studios; through 4/28. • "WTC: Monument." An exhibition chronicling the conception, design, construction, and destruction of the World Trade Center through a film, photographs, and the only extant architectural model by Yamasaki Associates; through 5/5. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"The Short Century: Independence and Liberation Movements in Africa, 1945–1994." A survey of African culture through art, film, photography, graphics, architecture, music, literature, and theater, featuring works by 55 artists from 22 countries; through 5/5. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Studio Museum in Harlem
"Yinka Shonibare." Fabric-covered, life-size mannequin figures and photographic self-portraits by a Nigerian-born, London-based artist whose work explores notions of "high art" and "low art" and "Britishness" and "Africanness"; through 3/31. • "Africaine: Candace Breitz, Wangechi Mutu, Tracey Rose, and Fatimah Tuggar." Photo-based works that examine lineages of representations of the African female body by four African artists working in the United States and abroad; through 3/31. • "Race in Digital Space." Works created by 50 artists between the late sixties and the present that use film, video, audio, new media, and web techniques to explore the effects of technoculture on the social constructions of race and ethnicity; through 3/31. • "Collection in Context: Recent Photography Acquisitions." Works by Jules Allen, Dawoud Bey, Gordon Parks, Carrie Mae Weems, and others; through 3/31. • "James VanDerZee." A selection of prints by the Harlem photographer (1886–1983) from the James VanDerZee archive, of which the Studio Museum is the custodian; through 3/31. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art
★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • "Paul Pfeiffer." A new video installation by the 2000 Bucksbaum Award winner and Whitney artist-in-residence; through 2/24. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Jane Hammond: Back Stage—Secrets of Scene Painting." A monumental, site-specific painting that fills the back wall of the gallery with a series of overlapping vignettes that depict distinct improvisational performances and theatrical spaces; through 4/5. • "Lucky DeBellevue: Khlysty, the Owls, and the Others." An installation of the artist's humorously low-tech sculptures constructed from chenille pipe-stem cleaners; through 4/5. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's
2/20 at 10: "Impressionist & Modern Art." On view from 2/16. 2/20 at 2: "Post-War & Contemporary Art." On view from 2/16. 2/26 at 10: "Maritime Art." On view from 2/22. • 20 Rockefeller Plaza (212-636-2000).

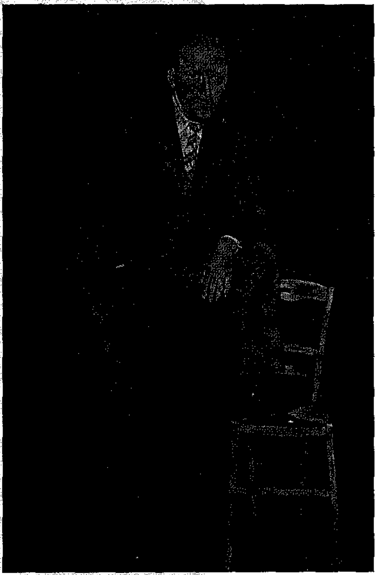
Doyle
2/27 at 10. "Belle Époque: 19th- and 20th-Century Decorative Arts." On view from 2/23. • 175 E. 87th St. (212-427-2730).

Sotheby's
2/21 at 10:15. "Impressionist and Modern Art." On view from 2/16 • 1334 York Ave., at 72nd St. (212-606-7000).

Retrospective

Let's Not Make a Deal

From the time he launched his own New York gallery in 1931 until his death in 1989, it was clear that Pierre Matisse, the younger of the French master's two sons, would rather have been a collector. In Matisse's six decades on 57th Street, "his only fault was that he loved his art so much that he never wanted to sell anything," recalled his fellow dealer William R. Acquavella. Now the Morgan Library, which was given the gallery's archives in the late nineties, is showing more than 60 works by artists promoted by the reluctant dealer. **Pierre Matisse and His Artists** (29 East 36th Street; through May 19) celebrates Matisse's unerring eye for idiosyncratic artists, among them Balthus (pictured, *Portrait of Pierre Matisse*, 1938), Jean Dubuffet, Alberto Giacometti, Wifredo Lam, Loren MacIver, Joan Miró, and Georges Rouault. It's no surprise that a number of the exhibition's works spent years in Matisse's possession, including a Miró painting that was given to him by the Spanish artist's French dealer, Pierre Loeb, in 1928. On receiving the present, Matisse promptly put the canvas, titled *Painting*, in a closet, telling one writer, "There was a blue star and a red dot . . . I just didn't get it." But he eventually took another look, had a Matissean revelation, and became Miró's North American agent. "It was a composition that had a precision all its own," Matisse recalled. "There were no empty words. Miró wanted to do the maximum with the minimum. I didn't need to know what it was about. . . . Life was bursting out everywhere." E.N.



PHOTOGRAPH COURTESY OF PIERRE AND MARIA-GAETANA MATISSE FOUNDATION, © 2001 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/ADAGP, PARIS.

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

Alice's Tea Cup
Rebelling against the notion that tea must be confined to the afternoon, this Upper West Side wonderland serves breakfast, lunch, dinner, and dessert. All that plus 100 teas, a takeout counter, a private party room, organic baby food, and enough tchotchkes to drive any Hatter mad. • 102 W. 73rd St. (212-799-3006). (I–M)

Bid
You don't have to be a collector to find a compelling reason to visit Sotheby's—not when there's a serious restaurant like Bid just off the lobby. Executive chef Matthew Seeber (hand-picked by consultant Tom Colicchio) serves seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour. Relish desserts paired with dessert wines, or a house cocktail, and pretend that the rotating artwork is part of your private collection. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and his precise cooking of fish. And Gotham vet Joseph Murphy's chocolate tasting is too good to just taste. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Bukhara Grill
At the second branch of a popular midtown restaurant and the fourth Indian kitchen to colonize its raita-ridden block, one whiff is pungent proof that they don't stint on the spices, which permeate the clay-oven specialties, the myriad vegetarian dishes, and everything on the sixteen-course $13.95 lunch buffet. • 230 E. 58th St. (212-339-0090). (M)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Calle Nueve
David Ruggerio has done a steakhouse, a brasserie, several fancy French restaurants, and, most recently, a sushi parlor. The man likes to keep busy. His latest project is Calle Nueve, or "Ninth Street," in the newly renovated Marylou's space. The contemporary-Mexican menu ranges from shrimp seviche with roasted cactus to smoky peanut mole with grilled quail. And, for those who miss the boozy late-night scene at Marylou's, frozen margaritas and "tequinis." • 21 W. 9th St. (212-95-0600). (M)

★ Commissary
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks, including risotto balls, salumi, and pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

★ Hadom
The excellent hummus, homemade pita, plus a complementary table full of condiments at this terrific Middle Eastern-Israeli restaurant is a meal in itself. But save yourself for some of the dozen or so other salads and specialties like malawach, the warm, buttery, multilayered fried flatbread; and shakshuksa, poached eggs in a heavenly tomato stew. Weekends the kitchen puts out first-rate renditions of Shabbat dishes like cholent and jachnun. • 137 Seventh Ave. So. (212-206-7374). (I–M)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M–E)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

★ La Brunette
Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I–M)

Lenox Lounge
Maybe your budget can't swallow a coveted townhouse on Striver's Row. But fabulous barbecued chicken and devilishly rich ribs at this recently renovated Art Deco nightclub, which only recently started serving dinner, will barely make a dent in your cash flow. We take our buffalo chicken wings torrid, love the corn bread, and liquidate the macaroni and cheese, but can't handle smothered pork chops that are like plywood. • 288 Lenox Ave., nr. 125th St. (212-427-0253). (M)

Les Halles Downtown
Kosher steakhouse Le Marais closed on September 11, and has reopened as the second local branch of Les Halles, home of juicy steak-frites and, when he's in town, chef-writer Anthony Bourdain. New additions to the popular formula: fruits de mer, Chinatown seafood, and a burger for the bear economy. • 15 John St. (212-285-8585). (M)

Max Court
It's one thing for a thriving East Village pasta parlor to clone itself in crostini-deprived Harlem. It's something else entirely to infiltrate the heavily Italian Carroll Gardens, where this offshoot of Max on Avenue B and Max SoHa on 123rd Street takes on the entrenched local competition with an arsenal of crowd-pleasing pastas, a flair for stylish thrift-shop rusticity, and a succulent ragù. • 394 Court St., near Carroll St., Brooklyn (718-596-9797). (I–M) ($)

The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

★ Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

New York Popover
Now that we've all overdosed on pommes frites, crêpes, and empanadas, we're happy to find a new single-specialty-food concept to sink our teeth into. Popovers are those hollow eggy breads that tower over the edge of the muf-

OPENINGS

Cipriani Dolci
At the Grand Central outpost of the international empire, there's a train track embedded beneath an inch-and-a-half-thick sheet of glass. There's also tuna tartare, beef carpaccio with the signature Cipriani sauce, Bellinis galore, a "prosciutto tower," and, as the name suggests, plenty of desserts. Plus all-day service, sandwiches and salads, and, come summer, actual air-conditioning—a rarity in that landmarked terminal. • West Balcony, Grand Central Terminal (212-973-0999). (M–E)

ONY
This casual Japanese canteen comes to us via the owners of Menchanko-Tei, the noodle-shop chainlet. Only here, the name stands for "Original Noodle for You," and the focus is on customized ramen. Choose your broth, your toppings, and slurp. Or if that takes too much effort, go with one of the chef's specials, like kimchi menchanko, udon or soba noodles, fried calamari rolls, or Japanese-style fried free-range chicken. • 357 Sixth Avenue (212-414-8429). (I–M)

YOUR PERSONAL BEST
Cast a vote for your favorite restaurant in our first-ever "Best of New York" readers'-choice survey. Fill out your ballot today at NEWYORKMETRO.COM.

fin tin, and at this Hell's Kitchen storefront, they're stuffed with sweet and savory fillings. In the summer, they'll be the perfect vehicle for homemade gelato. • 789 Ninth Ave., nr. 53rd St. (646-746-0312). (I)

Olica

The sleek space that was formerly L'Actuel has reopened with a rejiggered menu, (barely) lower prices, and a new design incorporating sheer fabrics, earth tones, and light fixtures made from New Mexican twigs. Happily, L'Actuel's tart flambée is still available in all its bacony glory, and so are some signature dishes from the owners' first restaurant, the late Destinée, which closed after a fire. • 145 E. 50th St. (212-583-0001). (M–E)

★ Paradou

There's a feeling of garlic-soaked bonhomie at this cozy *bistro à vin* named after the bucolic Provençal village of Le Paradou ("paradise" in the local dialect) and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, tartines, crêpes, and hearty rustic pressed sandwiches like the one of duck rillettes, capers, roasted tomatoes, and shallots. In warm weather, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge). • 8 Little W. 12th St. (212-463-8345). (I–M)

Pulse

Despite the concealed location on the third floor of the Sports Club/LA at Rockefeller Center, overlooking the skating rink, there's no members-only policy—just a health-conscious selection of dishes like sea-scallop wontons with umeboshi plum vinaigrette, a bright and restorative roast pork tenderloin with soba, and crunchy coconut-and-cilantro-crusted salmon with spiced tomato jam. • 45 Rockefeller Plaza (212-218-8666). (M)

Q Café

Myriam Córdova, late of the Venezuelan Orinoco, has broadened her culinary horizons while indulging her particular predilection for nut crusts (almond-crusted goat cheese, macadamia-crusted mahimahi) and mangoes (with tuna, with lobster, and in the "mango tango" salad). Her menu reads more trans-tropical than Pan-Latino, except for Sunday brunch, which resurrects Orinoco classics like sweet corn pancakes and pabellón, shredded beef with rice and beans. • 244 E. 79th St. (212-717-6500). (M)

Royal

If Chairman Mao were still laughing, he'd giggle to know there's a slicked-up tablecloth joint on Mott Street touting a "provincial" menu of his favorite dishes. Most everything's larded with torrid red and green peppers to pick out and set aside in hopes of survival . . . absolutely delicious. And the Hong Kong salt-baked squid are amazing, too. • 1 Mott St. (212-964-9650). (M)

Savoia

One bite of the superlative Neapolitan-style crust at this Carroll Gardens pizzeria demonstrates why the tiled, wood-burning pizza oven is the focal point of the warm, rustic room. But because man and woman can't live by bread alone, no matter how tempting the notion, there's also an extensive assortment of well-dressed salads, carpaccio, salumi and cheese, pasta, and mostly southern Italian entrées. • 277 Smith St., Brooklyn (718-797-2727). (M) ($)

Smith

Sardines served in the can says it all. Ditto the "nice ordinary name" (as co-owner Brian McNally puts it) and the nobody's-home whitewashed façade. Happily, chef Kenny Addington (Eight Mile Creek, '44,' Picholine) really knows how to cook and keeps it clean, as in beet-and-blood-orange salad with goat yogurt, crusted lamb shank with parsnip purée, and an elegant Long Island duck roasted rosy pink. • 64 E. 1st St. (212-260-3189). (M)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Suba

With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue So. (212-253-8400). (M–E)

Opening

New York Islanders

There's more to Caribbean cooking than beef patties and jerk chicken, or at least that's what owner Marva Layne is out to prove at **Negril Village**, the third restaurant in her rice-and-peas realm. Bigger and flashier than Negril and Island Spice, the new space has 100 seats, a downstairs bar called Rum Lounge (pictured), and a V.I.P. section. Co-chefs Paul Joseph and Pablo Trobo have collaborated on a culinary style they call Nu-Caribbean: an island mélange of dishes like smoked jerk marlin, tamarind-grilled pork on sugarcane skewers, and "Blue Mountain" steak with coffee-spiked rum and white yams. (70 West 3rd Street; 212-477-2804.)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Théo

From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in West SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

2 West

The restaurant at the new Ritz-Carlton in Battery Park serves playful bento boxes and multiculti noodles at lunch, and a dinner menu full of local vittles like sake-braised Hudson Valley foie gras. The adjacent Lobby Lounge breaks British convention with a "power tea" of steak tartare, foie gras, and Stilton soufflé. And the fourteenth-floor bar, Rise, with its spectacular harbor views, has inherited something of the awe-inspiring spirit of the late Windows on the World. • 2 West St. (212-344-0800). (M–E)

★ Via Emilia

After playing it safe for years with a greatest-Italian-hits menu, the chef-owner of the former Trattoria i Pagliacci has returned to his Emilia-Romagna culinary roots. The menu features homemade tortellini and tortelloni, a preponderance of balsamic vinegar, and best of all, gnoccho fritto, a basket of puffy fritters served with great cured meats—street-festival fried dough gone to finishing school. • 240 Park Ave. S., nr. 20th St. (212-505-3072). (I–M)

Manhattan

Lower New York

★ AKA Cafe

From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

★ Bouley

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. He's dispensed with the boutique breads, the oven, and the café to make room for lots more seats. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (E)

★ Canteen

It's not that the food is bad; it's just that it can't compete with the furniture (the orange wool chairs in particular). But the scene-making folks who convene here seem happy with people-pleasing comfort food like macaroni and cheese oozing with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) interprets Chinese dim sum? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

Gigino Trattoria
It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned lusty pizzaiola sauce over a lustier grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Snack
Don't be fooled by the name: this tiny SoHo storefront is a full-fledged restaurant. The emphasis is on fresh Greek salads and meze, like tzatziki and skordalia, but the kitchen also turns out creative Greek-inspired sandwiches, roasted chicken, savory pastries stuffed with chicken and olives, and daily specials like pastitsio and braised lamb. Greek wines and beer round out the Hellenic experience. • 105 Thompson St. (212-925-1040). (I)

Stella
A breezy American restaurant with a New World wine list. If you've never had a Cockfighter's Ghost Semillon by the glass, here's your chance—alongside Cornish hen braised with prunes and olives, or a potpie of shrimp, scallops, and summer corn. Not to mention crostini at the bar, Monday-night wine dinners, and what co-owner Anna Weinberg calls a "rock-star brunch," served between 1 and 6 P.M. • 58 MacDougal St. (212-674-4968). (M)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Trend

French Dip

For years, the humble red-skinned radish, even when it was all dressed up with its little rose cutout, was the forever-lonely wallflower of the cocktail-party-tray circuit. Lacking the social graces of the other crudités, it couldn't decide whether it was a legitimate hors d'oeuvre or just a garnish. Recently, though, a few young chefs have rediscovered its simple, elegant Parisian-café appeal. **Inside**'s Charleen Badman serves the peppery roots the traditional French-bistro way (pictured), stems trimmed but not removed, with sweet butter and salt for dipping and dusting. They're occasionally available on Inside's bar menu or as an *amuse-bouche* at brunch or dinner and make a nice crisp accompaniment to a beer, a cocktail, or a citrusy white wine. "I send them out just to get the customers started, to wake up their taste buds," says Badman, who got the idea from her friend Gabrielle Hamilton at **Prune**—somewhat of a kitchen-cupboard genius herself, capable of turning Triscuits and canned sardines into a hot commodity. At **Paradou**, the Provençal-inspired *bistro à vin* in the meatpacking district, radishes with butter and salt are a natural fit and a freebie at the bar. For now, Jean-François Bruel of **DB Bistro Moderne** merely garnishes his tapenade with julienned radishes, but once he gets his hands on the dainty, "slightly sweeter, slightly less bitter" French Breakfast variety this spring, he plans to go the butter-and-salt route, too. To Badman, this is missing the point. "What I like about them is they're just basic radishes," she says. "Nothing fancy."

R.P.

Below 14th Street, East

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food for every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and sangria—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

Belmondo
Realizing that Avenue B wasn't ready for a Turkish-Belgian crossover restaurant, the owners of Mesopotamia resurrected the space as a resolutely French bistro in the Lucky Strike vein, down to the zinc bar, the D.J., and the tasty fries. • 98 Avenue B (212-358-1166). (I-M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

★ Two Boots
The place really is a dump. Then again, it wants to be a dump. Service is sorta nice, but you have to get used to being spoken to over a shoulder or on the run, though no one here really moves that fast. Stay away from the pastas and elaborate main dishes and stick to the old-fashioned, thin-crust, really spicy, laden-with-everything-in-the-kitchen kind of pizza. • 37 Avenue A (212-505-2276). (I-M)

Below 14th Street, West

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I-M)

Cafe Alyss
If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particulary good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M-E)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Inside
Charleen Badman used to cook for Anne Rosenzweig

PHOTOGRAPH BY KENNETH CHEN.

at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, and a very popular weekend brunch. • 9 Jones St. (212-229-9999). (M)

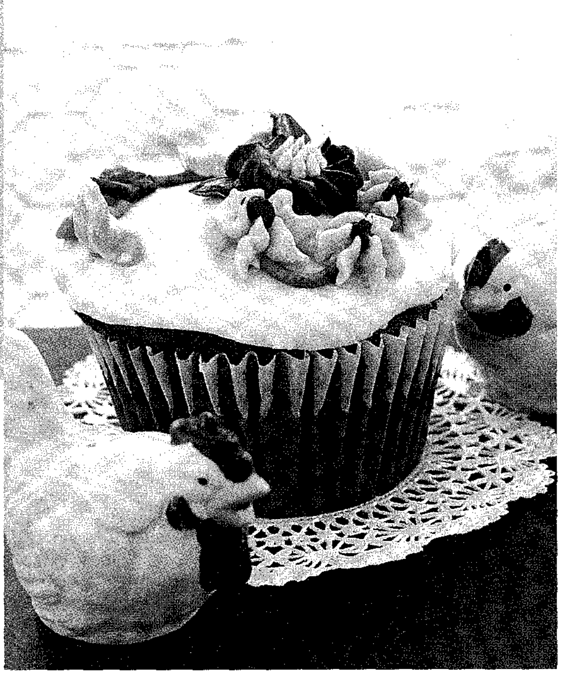
★ Macelleria

Vegetarians beware: The name is Italian for "butcher shop," and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

Shopping

Coop de Ville

Over the past eight years, **Two Little Red Hens** has become a Park Slope institution—or at least, its Brooklyn blackout cake has. Now the bakery's wonderfully dense evocation of Ebinger's has materialized in Yorkville at the bakery's new Manhattan outpost, along with its signature sticky buns, birthday cakes, apple-crumb pies and almond-plum tarts. There's a handful of seats for lingering over coffee and cake, and an incipient collection of the folksy hen paraphernalia that adorns the Brooklyn store. (1652 Second Avenue, near 85th Street; 212-452-0476.)



Monte's

Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Stonewall Bistro

The legendary bar's sister bistro has a laid-back Parisian feel and a menu with something for everyone, including a Black Angus burger, Chilean sea bass, and hanger steak with wild-mushroom jus, not to mention a $12.95 early-bird prix fixe menu. Veteran piano man Jerry Scott provides the soundtrack. • 113 Seventh Ave. So. (917-661-1335). (M)

Tio Pepe

Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Villa Mosconi

Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

Andreas Brick Oven Ristorante

Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo frutti di mare are among several entrées served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. So, practically, do the 20 various versions of martinis. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I–M) ($)

★ AQ Café

Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bar Demi

Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

★ Beppe

Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no-reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

Plate 347

We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I–M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Slate

At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means trendy comfort food like "lollipop" wings, grilled pizza, and fish and chips, plus contemporary Middle Eastern specialties like tangerine-glazed chicken and spinach-and-cheese phyllo pockets—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I–M)

★ Union Square Cafe

Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M–E)

14th–42nd Streets, West Side

★ Above

Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

Arno

Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ AZ

If you think Pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

B.B. King's Blues Club & Grill

B.B. King's doesn't pack fans in like anchovies as so many music spots do, and the down-home grub is downright eatable. Indeed, the rock-shrimp popcorn is amazing—hot and greaseless; the pulled-pork sandwich is good enough, as is the tempura-fried calamari; and the Cajun cobb comes with smoked ham, bacon,

PHOTOGRAPH BY CARINA SALVI.

and deviled eggs as good as Mom's. • 237 W. 42nd St. (212-997-4144). (M)

Chelsea Bistro & Bar
This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. • 358 W. 23rd St. (212-727-2026). (M) AE, MC, V

Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I–M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Lutèce
Well, it's definitely not André Soltner's Lutèce anymore. Would you believe sautéed foie gras slathered with chocolate sauce? David Féau (late the executive chef at Guy Savoy, a Paris two-star) makes a stronger statement with his brilliant "Black and White" scallops and the complex black cod with exotic spices. You can taste the essence of roasted lobster shells in the truffled stock of his lobster consommé. Strawberries and blueberries "chaud and froid" surprise the mouth. As do gossamer baby macarons and buttery palmiers, still warm from the oven. Just like André's. Remember? • 249 E. 50th St. (212-752-2225). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Montparnasse
This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country duck terrine and escargots to braised lamb shank and steak-frites, the menu reads like a Parisian-bistro primer. But just in case the food doesn't get the message across, the décor does, with oversize mirrors, framed French advertising posters, and cozy booths. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled

Preview

Steep Treat

You'll never look at your afternoon cup of tea the same way after a meal at **Kai**. The 44-seat restaurant serving food inspired by *kaiseki*, the complex Japanese meal served after a tea ceremony, opens next week above the new Ito En retail shop (pictured), owned by Japan's largest producer of green tea. Those exquisitely presented courses are accompanied by tea or sake in handblown glass or painted copper cups. Four levels of prix-fixe dinners ($55, $70, $85, and $110 for the full-on *omakase*) are offered—lunch is à la carte—and most dishes are flavored with the restaurant's theme ingredient: striped bass roasted with tea leaves packed in a salt crust, green-tea noodles with silky tofu, and lobster-salmon-and-grapefruit salad with green-tea vinaigrette. If that's all too financially caffeinated for you, visit the downstairs shop, which specializes in tea paraphernalia and has a cherry-wood counter just for sipping. (822 Madison Avenue, at 69th Street; 212-988-7277.) BETH LANDMAN KEIL

PHOTOGRAPH BY CARINA SALVI.

sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers.) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos
Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos. The window tables up front are ideal for nibbling meze and something from the Greek wine list, but for a true taste of the isles go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Virgil's Real Barbecue
The burgundy hand towel you get instead of a linen napkin is the tipoff. Don't do Virgil's with your pinkie up. This is bar-b-q—food you're supposed to suck off your fingers and dribble down your chin. But is it authentic? Faced with a plate of Memphis pork ribs and red beans, this big guy from Tulsa looks up and says, "Who gives a crap? It tastes fine to me!" That should be good enough for you. • 152 W. 44th St. (212-921-9494). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Bouterin
It wasn't enough for Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M-E)

Caviarteria
If you like to sip Taittinger and nibble caviar by the eighth of an ounce on a whim, this is the place for you. The casually elegant café also offers sampler platters of Sevruga, Osetra, and Beluga, plus related luxuries like a black-truffle soup, smoked trout from Idaho, salmon from Scotland, and a host of roe-centric sandwiches. • 502 Park Ave., at 59th St. (212-759-7410). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. Don't forgo dessert. • 405 E. 58th St. (212-754-6272). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Teodora
This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M-E)

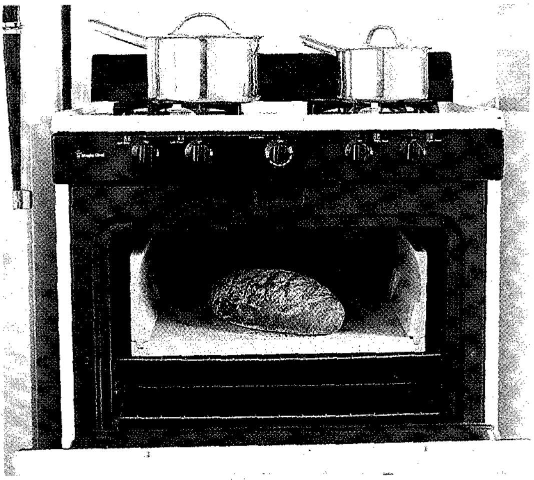
★ Centolire
The theme of Pino Luongo's latest is Italian-American, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His choco-

Tools

Hot Product

Home breadmakers have for years been counseled to use clay tiles to halfheartedly reproduce a bakery's brick oven. But tiles do nothing compared with the ceramic **HearthKit**, the brainchild of bread guru Charles Van Over, which in our tests produced breads and pizzas (and roasts) with crunchy crusts that compare with any professional's. The HearthKit has, in fact, impressed no less an authority than the hero of home bakers: Rose Levy Beranbaum, the author of *The Cake Bible* and its sequels devoted to pie and pastry. Levy, who's currently working on a bread book, calls it the most important piece of new kitchen equipment since the Cuisinart. (Available at Broadway Panhandler, 477 Broome Street, 212-966-3434, $168.95; and Zabar's, 2245 Broadway, at 80th Street, 212-787-2000, $169.98.) GILLIAN DUFFY



PHOTOGRAPH BY CARINA SALVI.

late bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Lawrence Scott
The command of the namesake chef, who journeyed through the kitchens of Lucas Carton and Ducasse, shows in his tuna-carpaccio salad, in the perfect glazing of diver scallops with Yukon Gold–potato salad, and in his gorgeous lamb shank. The duck-confit lasagna is undisciplined but delicious, and the trio of chocolate-ice-cream sandwiches is just enough to share. • 1363 First Ave., nr. 73rd St. (212-396-4555). (M–E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

★ Caffè La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It seats 28; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

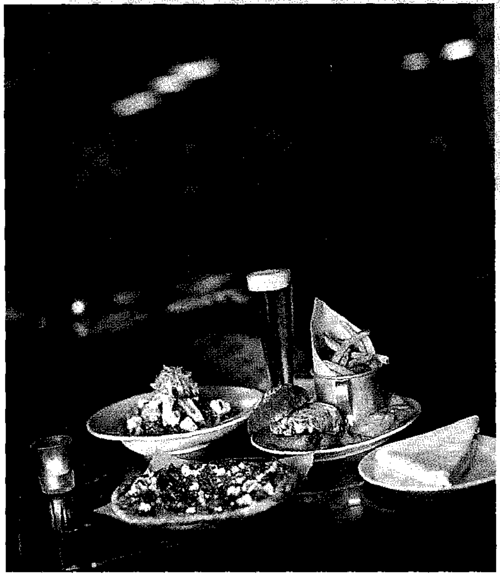
Corner
A nicely appointed neighborhood restaurant as inviting as its name and the warm glow from its copper sconces. Chef Maurice Hurley's pleasing, something-for-everyone menu includes grilled smoked sausage, Atlantic salmon, and Vietnamese duck with linguine and sambal. • 461 Columbus Ave., at 82nd St. (212-875-1619). (M)

Jimmy's Uptown
Jimmy Rodriguez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets. Some of the culinary experiments are more successful than others, but the scene—and the Glory Glory Hallelujah $25 Sunday brunch—are worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

Ask Gael

Are you suggesting dinner in a pool hall?

I haven't given a thought to pool since Paul Newman showed us *The Color of Money.* But I am drawn irresistibly to **Slate** the very day I get my hands on the new comfort-food menu whipped up by consulting whisk Stephen Kalt (of the late, lamented Spartina). We're talking catnip for a junk-food queen: serious chili, lollipop wings, cheese-and-chili fries, New Orleans shrimp po'boy, a Cuban sandwich. Braving a not exactly tony crowd, giant TVs, and painful techno throb, we settle into a booth to share hypercrackling calamari and splendid chopped salad served by a perky doll who plays along as if we blend in. Slate's big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. We dip the first-rate fries in a modest béarnaise meant for the grilled asparagus. Alas, the grilled pizzas are not much bigger than a salad plate—so hoard the excellent merguez-sausage crisp with roasted garlic and feta. Who knows? Maybe *you* shoot a mean stick. (54 West 21st Street; 212-989-0096.)



★ La Flor de Broadway
There's more to making a good Cuban sandwich than throwing some ham and cheese on a roll, tossing it onto the sandwich press, and twiddling your thumbs until it's ready. Harlem's La Flor earns its nickname, "El Rey del Sandwich Cubano," by meticulously basting the bun while the sandwich cooks in the press and generally lavishing attention on the thing as if it were a Thanksgiving turkey. The result is perfectly thin and crispy outside, and juicy within. • 3401 Broadway, at 138th St. (212-926-4190). (I) ($)

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu. • 291 Grand St. (718-218-7338). (I–M)

Queens

★ La Flor Bakery and Cafe
This cozy Woodside café has two mouthwatering pastry displays, one stocked with Mexican rolls and buns, the other brimming with sour-cream coffee cake and cranberry scones. Lunch and dinner are equally, intriguingly bicultural. The Mexican chef cooks food from his Puebla past (tortas, tacos, and quesadillas) and his New York present (pan-roasted salmon in a spinach-caper sauce), and nothing—even the steak au poivre—costs more than $10.95. • 53-02 Roosevelt Ave. (718-426-8023). (I)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ New York Philharmonic
Ingo Metzmacher conducts Mozart's Piano Concerto, K. 595, performed by Richard Goode, Karl Amadeus Hartmann's *Miserae*, and Strauss's *Ein Heldenleben.* 2/21–2/23 and 2/26. Call for details. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21-$82.

★ Nadja Salerno-Sonnenberg, violin
Joined by a chamber ensemble of her friends, performs Brahms, Mozart, and others. 1/20 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $35.

★ Bargemusic
Soprano Heidi Grant Murphy performs Vaughan Williams's Four Hymns for Voice, Viola, and Piano, and Schumann's Songs for Voice, with pianist Kevin Murphy and viola player Paul Neubauer. 2/21–2/22 at 7:30. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $30.

Grace Bumbry, mezzo and dramatic soprano
The diva pays homage to her teacher, Lotte Lehmann, singing Schubert, Schumann, Brahms, Berlioz, Liszt, and Strauss. 2/21 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $30-$45.

Cassatt String Quartet
Plays Ezra Laderman's String Quartets Nos. 6, 7, and 8 from his new CD. 2/21 at 8. • Kosciuszko Foundation, 15 E. 65th St. (212-734-2130); $15.

Eos Orchestra
"America Singing Songs," a program of twentieth-century vocal repertoire, includes Creston, Thomson, Barber, and Jake Heggie's world premiere based on the Civil War and writings by Maya Angelou, Zora Neale Hurston, Emily Dickinson, and others. 2/21 at 8. • The Concert Hall at the Ethical Culture Society, 2 W. 64th St. (212-691-6415); $25-$50.

Beata Moon Ensemble
Composer-pianist Moon's all-female group devotes the evening to women composers Ruth Crawford Seeger, Tania León, Julia Wolfe, and others, led by Tan Dun's associate conductor, Sarah Ioannides. 2/22 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); $20.

★ Musicians From Marlboro
Alumni from the renowned Vermont music school perform chamber music of Debussy and Schubert. 2/22 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $30.

★ Juilliard String Quartet
Peoples' Symphony Concert continues its tradition—great music, dirt cheap. 2/23 at 8. • Washington Irving High School, Irving Pl. at 16th St. (212-581-5197); $7.50.

Opera Ebony
The oldest African-American opera company presents repertoire ranging from Handel, Scarlatti, and Bizet to Gershwin, Richard Rodgers, and Fats Waller. 2/23 at 3. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $20.

★ "Zoom: Composers Close Up"
Classical-jazz-klezmer clarinetist David Krakauer performs world premieres by young composers Josh Dolgin, Carla Kihlstedt, and Franco D'Rivera, followed by a panel discussion with WNYC's John Schaefer. 2/23 at 9. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $10 (suggested).

★ Tokyo String Quartet
See box. 2/23 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $35.

Manhattan Virtuosi
The chamber orchestra's annual concert celebrating Black History Month looks at the influence of cultural diversity on American classical music with works by Saint-Georges, Coleridge Taylor, Copland, and Matthew Kajcienski's world premiere cello concerto. 2/24 at 3. • The Great Hall at Cooper Union, Third Ave. at 7th St. (212-866-2958); $15.

★ Garrick Ohlsson, piano
He was the concert sweetheart last month when he stepped in for an injured Mikhail Pletnev on the Rach Three. This recital will feature more Rachmaninoff, Mendelssohn, and John Adams's world premiere of *American Berserk.* 2/25 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21-$79.

Ground Rules

This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Opera

Amato Opera
Presents Donizetti's *L'Elisir d'Amore.* Weekends, 2/23–3/10. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dicapo Opera
Kurt Weill's *Street Scene,* based on an Elmer Rice play, with lyrics by Langston Hughes. 2/22–2/23 at 8; 2/24 at 4. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $40.

★ Metropolitan Opera
Verdi's *Rigoletto* opens 2/22. Tchaikovsky's *Eugene Onegin* closes 2/23. Prokofiev's *War and Peace* and Mozart's *Le Nozze di Figaro* run, too. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25-$265.

Dance

★ New York City Ballet
The season wraps up with all-Robbins on 2/20, all-Balanchine on 2/21, then more of each all week. Call for details, or visit www.nycb.com. • New York State Theater, Lincoln Center (212-307-4100); $28-$76.

"Black Dance: Tradition and Transformation"
Artists range from tap dancer Tamango to the Brooklyn-based choreographer Andrea Woods to Brazilian dancer Giovanni Luquini. 2/18–2/23. Call for details or visit www.651arts.com. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4181); $15-$35.

Györ National Ballet Theater
János Kiss's Hungarian company makes its New York debut with *Purim,* the story of the Jewish holiday with all the requisite characters: Queen Esther, King Ahashver, and the evil Haman. Original music by Ferenc Jávori is performed by the Budapest Klezmer Band. 2/19–2/24. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $35.

Cirque Éloize
Canadian dancers, acrobats, and trapeze artists meet the Orchestra of St. Luke's and Tchaikovsky, Sibelius, Saint-Saëns, and Mussorgsky in *Cirque Orchestra.* 2/20–2/23 at 8; 2/23–2/24 at 3. • City Center, 131 W. 55th St. (212-721-6500); $30-$50.

★ Keely Garfield's Sinister Slapstick
The 92nd Street Y Harkness Dance Project continues with *Free Drinks for Ladies With Nuts,* about female accountability; *My Sister Was a Refugee,* which draws on the claustrophobic atmosphere of 1940s Shanghai cinema; and *Good Girl Daddy,* set to ragtime and player piano. 2/20–2/21 and 2/23–2/24 at 8; 2/24 at 3. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200); $20.

Sensedance
Henning Rübsam's company marks its tenth season with ten guest stars in ten performances, including Rübsam's *Brahms Double Concerto; The End of Innocence; Ginger: My Story,* set to Irving Berlin; and *Listeners Born as Bone,* about a fantastical subway ride. Guests include Eva Evdokimova, Duncan MacFarland, and Beverly Blossom. 2/20–3/3. Call for details. • The Kitchen, 512 W. 19th St. (212-206-1515); $20.

★ Mark Morris Dance Group
Morris premieres his quartet *Foursome,* along with the New York premiere of *V,* and the romantic *I Don't Want to Love,* with costumes by Isaac Mizrahi. 2/25, 2/27–3/2 at 7:30, and 3/3 at 3. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $20-$55.

★ Paul Taylor Dance Company
Highlights include the company premiere of the Depression-inspired *Black Tuesday,* originally choreographed by Taylor for the American Ballet Theater; *Antique Valentine,* a witty look at love and marriage set to music-box Bach, Beethoven, and Chopin; and repertoire spanning five decades. 2/26–3/10. Call for details. • City Center, 131 W. 55th St. (212-581-1212); $30-$60.

Talent

Tower's Power

Joan Tower must be one of the most performed living classical composers. Still, she's surprised when I tell her how much I liked a recent performance of her *Fanfare for the Uncommon Woman (No. 4).* "I'm just glad you've heard my music," she tells me. Tower, the Orchestra of St. Luke's composer-in-residence and a Bard College music professor, is humble, even self-effacing. This week, the Tokyo String Quartet, while making its way through the complete Brahms quartets at the 92nd Street Y, is also performing her Quartet No. 2 ("In Memory"), about death and loss. (Partway completed on September 11, the piece, written for an old friend, gained musical intensity after the attacks.) Though nervous, she admits that she'd also expected her first quartet to be a "disaster"—and now it's being played by more than a dozen ensembles. Meanwhile, she's already working on her third for the Emerson String Quartet, and says the form suits her: "I never thought I could love a world so much." (See "Classical Music.") A.Z.

PHOTOGRAPH BY STEVE SHERMAN.

cue

Nightlife

Edited by Ethan Brown

Concerts

★ Crosby, Stills, Nash and Young
2/22–2/23 at 8. This would probably be unbearably boomer-ish if not for His Cragginess, Neil Young. Here's hoping Young can work his patriotic anthem "Let's Roll" into the nostalgia. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171); $44–$229.50.

★ "Tibet House 12th Annual Benefit Concert"
With David Bowie; Bebel Gilberto; Patti Smith; Kronos Quartet; Nawang Khechog; more. 2/22 at 7:30. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); $35–$75.

Small Stages

B.B. King Blues Club & Grill
2/19: Vonda Shephard. 2/20: Hugh Masakela and Eddie Palmieri. 2/21: The Brothers Johnson. 2/22–2/23: Roberta Flack. 2/24: Buckwheat Zydeco; the Holmes Brothers. 2/25: "Purim Party" with Soul Farm; the Moshav Band. • 243 W. 42nd St. (212-997-4144).

Nightlife

Get Your Kicks

It's becoming a cliché: Band of good-looking guys playing very New York postpunk gets major attention in the U.K. and then rolls back across the Atlantic, preceded by buzz, to their hometown. And **The French Kicks** (pictured) are indeed big in England—their second EP, *Young Lawyer*, was released through Poptones, the label started by Oasis mastermind Alan McGee, and they receive breathless reviews in *NME*. But their fractured sound, lurching from Doors-style psychedelia to Squeeze–Joe Jackson–era quirkiness, hardly seems as ready for the pop charts as that of fellow New Yorkers the Strokes. "The press we've gotten in Europe has been great," says vocalist-drummer Nick Stumpf, "but I don't think we'd make it on a major in the U.S. The expectations are just too high." It's the big labels' loss: Stumpf's spiky lyrics—"I wish you weren't so tired to me, but you are," he sneers on one song—and the band's fun-house blend of influences ("We've stolen from a lot of people," admits Stumpf) make the French Kicks, like the Strokes, a blast of fresh air on a rock scene that's full of dullard rap-rock and myopic indie rock. "It feels like there's a middle ground opening up between Top 40 radio and the purist indie scene," says Stumpf. "I guess that's where we come in." E.B.

Bottom Line
2/21: Jimmie Dale Gilmore. 2/22: "The Music of the Band" with Garth Hudson; Aaron Hurwitz; Mike Falzarano; more. 2/23: The twentieth anniversary of *Fast Folk* magazine, with Jack Hardy; Christine Lavin; Richard Meyer; Frank Tedesso. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
2/20: Fumanchu. 2/22: The New Deal. 2/23: French Kicks; Interpol; Skyrocket. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. 2/18: Peter Salett. 2/19: Anne Heaton. 2/20: Joseph Arthur. 2/22: The Plaintains. 2/23: Karen Mantler; Lee Feldman. 2/24: Sunrise Highway with Brenda Bergman. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
2/20: Michelle Branch. 2/22–2/23: John Mayer. 2/24: Unwritten Law. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 2/18: Everett Bradley. 2/19: Dayna Kurtz and Friends. 2/21: Pablo Ziegler Trio. 2/22: Giant Sand. 2/23: Burnt Sugar. 2/25: Lea DeLaria. • 425 Lafayette St. (212-239-6200).

Knitting Factory
2/21: Spottiswoode & His Enemies, Paul Cantelon & Guests. 2/23: Arto Lindsay; Girls Against Boys. 2/24: Juggaknots; Odd Jobs; the Understudies. 2/25: "Massacre": Fred Frith, Bill Laswell, Charles Heyward. • 74 Leonard St. (212-219-3055). $.

Makor
2/19: "Songwriters Hall of Fame." 2/21: Nerissa and Katryna Nields. 2/23: Les Sans Culottes; Golem. • 35 W. 67th St. (212-601-1000).

Maxwell's
2/18: New Pornographers. 2/19: Slaughter and the Dogs. 2/21: The Sunshine Fix. 2/22–2/23: Luna. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
2/19: Brian Jonestown Massacre. 2/22: World Inferno Friendship Society. 2/23–2/24: The Bears, featuring Adrian Belew. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
2/22: Hugh Pool. 2/23: The Twistin' Tarantulas. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
2/19: De La Soul; two shows, 8 and 11. 2/21: Guru. • 204 Varick St. (212-243-4940).

The Village Underground
2/20: Blush 66; Shamra. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
2/15: Les Savvy Fav. 2/19: The New Pornographers. • Polish National Home, 261 Driggs Ave., Brooklyn (toll-free, 866-468-7619).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturdays toxins at "Drama At Large!" with D.J. Victor Calderone. 2/22: King Britt; Grandmaster Flash. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
After nearly a decade at Vinyl, deep-house weekly "Shelter" not only has found a new home but *is* the new home. The nightclub formerly known as Speed is now Club Shelter, the centerpiece of which will be D.J. Timmy Regisford's soulful, highly eclectic Saturday-night affair. So far unannounced is the remainder of the week's schedule, but no matter—after the club closings of 2001 and the terrorist attacks, New York nightlife desperately needs a dose of the party's good vibes. • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Discothèque
A brand-new Flatiron-district nightspot with a by-the-numbers roster of house-music D.J.'s suspiciously resembles its neighbor two blocks away, Centro-Fly. 2/20: Franky Feliciano. 2/21: D.J. Disciple. 2/22: Master H. 2/23: Ted Patterson. • 17 W. 19th St. (212-352-9999). $25.

Groovejet
Mondays: Rock-'n'-roll classics, New Wave, and punk with D.J. Tommy. Tuesdays: D.J. Sean O'Shea spins deep house. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Drum 'n' bass with "Globesonic." Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Mint
Fridays: "Spirit of Ibiza." Sundays: Promoter Derek Cor-

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY JODI KIVORT.

ley's hip-hop throwdown, which has already seen the likes of Suge Knight pass through its doors. In the Bass Mint: Mondays, drum 'n' bass with Breakbeat Science D.J.'s DB and Dara. • 225 E. Houston St. (212-475-3200).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

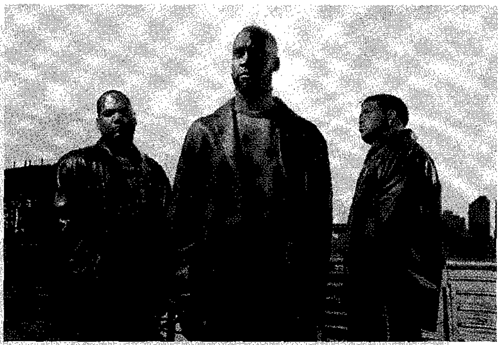
Shine
In February: Sundays: D.J. Rodney spins roots reggae at "Reminisce Reggae." Wednesdays: D.J.'s Nick Marc and Goodfinger spin everything from rock to electronica. The last Thursday of every month: "Giant Step Records Sessions" with D.J. Ron Trent spinning soulful house. Fridays: D.J. Tony H spins hip-hop, salsa, and house at "Allegria." Saturdays: D.J. Big Ben spins hip-hop at "The Show." 2/19: Everything But the Girl's Ben Watt spins deep house. • 285 W. Broadway (212-941-0900).

Spa
Wednesdays: Rock 'n' roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock 'n' roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Still strong as ever, thanks to some of the city's best dance parties: "Be Yourself" and "Body & Soul." Fridays: "Be Yourself," with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Performance

Soul Power



The fading profile of its label, Tommy Boy, has kept *AOI: Bionix*, the new album from **De La Soul** (pictured), off the radar screens of even hip-hop's most savvy fans, a shame since *Bionix* is one of smartest party records in hip-hop history. It's not too late to experience its old-school charms, however: The trio plays two shows at S.O.B.'s February 19. (See "Small Stages.")

Jazz

Birdland
In February: Chico O'Farrill Afro-Cuban Jazz Big Band (Sundays); the Scott Whitfield Jazz Orchestra (Mondays, early); Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin (Mondays, late); David Ostwald's Louis Armstrong Centennial Band (Tuesdays); the Famous Duke Ellington Orchestra (Tuesdays, late); Lew Anderson's All-American Big Band (Fridays). 2/19–2/23: Hank Jones Trio. • 315 W. 44th St. (212-581-3080).

Blue Note
2/19–2/24: Dr. John. • 131 W. 3rd St. (212-475-8592).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 2/19–2/24: Ron Carter Quintet. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz Insights" presents: "The Music of Duke Ellington"
Music and lecture series hosted by Arnold Jay Smith, Tuesdays 7:45–9:30. 2/19: Gary Smulyan. • New School, *66 W. 12th St. (212-229-5690). $35.*

★ "The Music of Charles Mingus"
Presented by Jazz at Lincoln Center, featuring the Lincoln Center Jazz Orchestra with Wynton Marsalis, special guest alto saxophonist Charles McPherson, and narration by actor Keith David. 2/22–2/23 at 8. • Alice Tully Hall, 65th St. and Broadway (212-721-6500). $50.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
In February: Norman Hedman's Tropique. The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday, 5:45–6:45 and 7:15–8:15. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Smoke
Sundays in February: Chris Washburne and Syotos. Mondays: Jam Session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet Plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

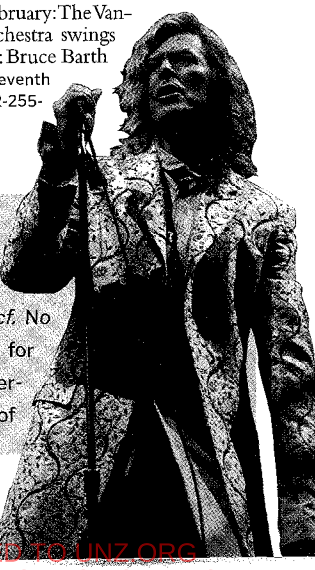
Tonic
Sundays: "Klezmer Sundays." 2/20: Ted Reichman; Okkyung Lee. 2/21: Steven Bernstein's Millennial Territory Orchestra; Moodswing Orchestra; Bobby Previte, Jamie Saft, and Chris Kelly. 2/22: Oren Bloedow; Pachora; Morricone Youth. 2/23: Melted Men; Flux Information Sciences. • 107 Norfolk St. (212-358-7503). $.

Up Over Jazz Cafe
In February and March: Sundays: "Jazz in the Spirit: Afternoon of Gospel Jazz and Latin." Mondays: Jam session with Vincent Herring Quartet. Tuesdays: Vocal-Instrumental Jam Session. Thursdays: Robert Glasper Trio. • *Up Over Jazz Cafe*, 351 Flatbush Ave., *Brooklyn* (718-398-5413).

Village Vanguard
Mondays in February: The Vanguard Jazz Orchestra swings on. 2/19–2/24: Bruce Barth Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Benefit

Just Say *Om*



*Good intentions and good pop rarely go hand-in-hand (cf. No Nukes or Band Aid), but the annual Carnegie Hall benefit for Tibet House is an exception, thanks mostly to the year-after-year presence of **David Bowie** (pictured) and the loose feel of the show itself. (See "Concerts.")*

Comedy

Carolines On Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 2/19–2/20: Lisa Lampanelli. 2/21–2/24: Darrell Hammond. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A coffeehouse-style comedy club that hosts comics from the *Letterman–Chris Rock Show–SNL* axis. 2/18–2/25: Colin Quinn; Tom Papa; Godfrey; Greer Barnes; Robert Kelly. • 117 MacDougal St. (212-254-3480).

Gotham
2/21: Stephen Lynch. 2/22–2/23: Rob Magnotti; Kevin Flyy; Ted Alexandro. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Cabaret

★ Algonquin Hotel
Early shows Tues.–Sat., late shows Fri. and Sat. Through 3/2: Peter Cincotti. • 59 W. 44th St. (212-840-6800).

Arci's Place
2/18: Donna McKechnie. 2/19: Anna Bergman. • 450 Park Ave. So., at 30th St. (212-532-4370).

Carnegie Club
Saturdays in February at 8 and 10, Sinatra impersonator Cary Hoffman with his ten-piece orchestra. • 156 W. 56th St. (212-957-9676).

Danny's Skylight Room
In February: Blossom Dearie. Shows Friday at 7, Saturday at 7, and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
In February: Thursdays at 6: Seth's Broadway Chatterbox. Fridays at 8: "The Next Big Broadway Musical!" Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 8:30: Poole Party Comedy-Variety Show. Saturdays at 11: "Judy Garland Live!" starring Tommy Femia. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
2/19: George Shearing. Tuesday through Saturday, the cover is $60. Two shows on Friday and Saturday. The food and beverage minimum is $40 per person at all 8:30 shows and $25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's
2/18: "Leer Mondays." 2/20: Maureen Kelley Stewart. 2/21: Baomi De Cesare. 2/22: Anthony Santelmo Jr. 2/23: Barbara Lea. 2/24: "Places, Please! The Songs of Francesca Blumenthal." 2/25: "Leer Mondays." • 169 Eighth Ave., nr. 19th St. (212-929-5410).

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cue

TheMix

Edited by Boris Kachka

Radio Highlights

"Radio Fights Jim Crow"
The latest installment in the documentary series "Remembering Jim Crow" covers the medium's efforts to combat racism during World War II. • 2/24 at 3 P.M. WNYC, 820 AM, 93.9 FM.

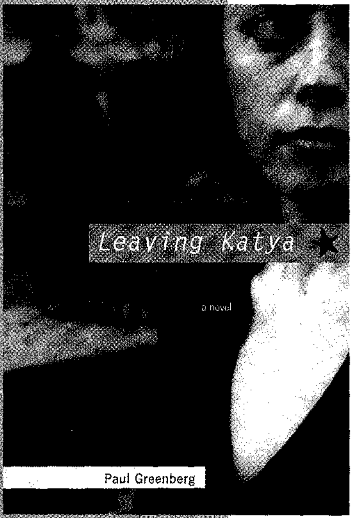
Susan Shapiro Barash
The author of *Reclaiming Ourselves* talks to the eponymous host of "The Lewis Burke Frumkes Show" about her book for women. • 2/24 at 8 P.M. WPAT, 930 AM.

"New York & Company"
Leonard Lopate's show features Hugh Pearson talking about his book *When Harlem Nearly Killed a King* and Binnie Kirshenbaum discussing hers, *Hester Among the Ruins*. • 2/25 at noon. WNYC, 820 Am and 93.9 FM.

In Print

From Love With Russia

"I tried to write a novel in the third person before this, and it just didn't work," says **Paul Greenberg**. "I think I was going through sort of a Nabokov phase, writing these long, bulky sentences with big words." Despite the more conversational tone of Greenberg's finished product—his first novel, *Leaving Katya*—Nabokov's influence remains. It was the Russian émigré's memoir, *Speak, Memory*, that inspired Greenberg to write about his brief early-nineties marriage to an enigmatic Russian beauty, and by extension his love affair with the former Soviet Union. And in Greenberg's novel, it's the narrator's fantasy of fusing East and West (and producing brilliant, bilingual Nabokovian children) that sustains his cross-cultural romance. "I come from a family of shrinks," explains Greenberg, 34, who grew up shuttling between Connecticut and the Upper West Side. "The appeal of Russia is it's so completely outside of therapy. It's one of the last places in the world where intuition reigns." No sooner does Greenberg's alter ego, Daniel, bring Katya to Manhattan than the allure of New York's outer-borough immigrant enclaves begins to pull them apart. "There's something about the Russian character that tends to go against assimilation," says Greenberg, who went straight to St. Petersburg after graduating from Brown and was in Siberia at the time of the Soviet collapse. "Brighton to me seems more Soviet than the former Soviet Union," he says. "The center of Moscow now feels like almost any European city—there's a sushi craze going on. But you can still find certain foods in the Brighton shops you can't find in Russia anymore." Greenberg reads at Barnes & Noble Astor Place on February 25. (See "The Written Word.")



Lectures and Panels

"Families Redefining Family"
Part of a series of talks concerning gay youth, this panel moderated by author Eric Marcus features—among others—National Gay and Lesbian Task Force official Paula Ettlebrick and the first gay couple to adopt HIV-positive children in New Jersey. • 2/19 at 6 P.M. The Violet Cafe, 45 W. 4th St. (631-586-2887); free.

The Color of Cities
Lois Swirnow, a color expert and the author of the above—a study of the impact of color on urban environments—gives a slide-illustrated lecture on world cities. • 2/19 at 6:30 P.M. Wollman Auditorium, Albert Nerken School of Engineering, 51 Astor Pl. (212-353-4000); free.

"The Development of the Stars and Stripes"
American flag dealers Ken Cohen (also Sotheby's flag appraiser) and Jeff Bridgman talk about their livelihood and the history of our flag. • 2/19 at 6:30 P.M. Fraunces Tavern Museum, 54 Pearl St. (212-425-1778); free with $3 admission.

Gay Theater
Author and performer David Drake joins *Voice* theater critic James Hannaham and Philip Yenawine, MOMA's former director of education, to tackle issues concerning the changing face of gay theater. • 2/19 at 8 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

"Getting Published"
Former Basic Books director Susan Rabiner (author of *Thinking Like Your Editor*) hosts four top editors for a practical panel discussion. • 2/20 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

"The First Amendment and the War on Terrorism"
Free-speech expert Floyd Abrams talks about his career, the press, and the law in light of recent events. • 2/20 at 8 P.M. Makor, 35 W. 67th St. (212-601-1000); $20.

"How Effective Is U.S. Policy Toward Israel?"
A wide-ranging panel includes—among others—Noam Chomsky, ambassador Alon Pinkas, and Jerusalem Project director Jerome Segal. *Harper's* Lewis Lapham introduces the discussion, with WNYC's Brian Lehrer moderating. • 2/21 at 7 P.M. The New School, Tishman Auditorium, 66 W. 12th St. (212-229-5488); $5.

Jacques Pépin and Lidia Bastianich
Leonard Lopate talks to world-famous chef Pépin and restaurateur Bastianich. • 2/21 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Collecting in Today's Art Market"
Carol Vogel of the New York *Times* talks to a panel of five gallerists about their collecting experiences as part of the Art Show 2002. • 2/22 at 3 P.M. Tiffany Room, Seventh Regiment Armory, Park Ave. at 67th St. (212-940-8925); $25 including Art Show admission.

"The Apocalyptic Imagination"
Writers Denis Johnson, Robert Stone, and Jim Shepard talk to three psychoanalysts about the effect of September 11 on New Yorkers' psychology and creative output. • 2/23, 2 to 5 P.M. Farkas Auditorium, NYU Medical Center, 550 First Ave., at 31st St. (212-737-2055); $35.

Twin Towers Remembered
Camilo Jose Vergara, who once made a specialty of photographing the World Trade Center and recently returned to capture its conspicuous absence, talks about his experience, shows slides, and signs copies of his book with the above title. • 2/25 at 6:30 P.M. The Urban Center, 457 Madison Ave., at 51st St. (212-935-3960); $5.

The Written Word

Every Tongue Got to Confess
Celebrating the first new Zora Neale Hurston book to be published in more than 50 years, Phylicia Rashad introduces speakers and folk-tale performers. • 2/19 at 6 P.M. Donnell Library, 20 W. 53rd St. (212-621-0618); free.

Richard Ford and Susan Minot
Ford, the Pulitzer Prize–winning author of *Independence Day*, reads from his new story collection, *A Multitude of Sins*, and novelist Minot reads from her novella *Rapture*. • 2/19 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

John Katzenbach
The local author reads from his psychoanalysis thriller, *The Analyst*. • 2/19 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Golems & Dybbuks"
The mythical creatures—staples of Jewish literature—are dissected by two artists who employ them, author Thane Rosenbaum and theater director David Fishelson. • 2/19 at 8 P.M. Rose Building, 334 Amsterdam Ave., at 76th St. (212-580-0299, ext. 312); $10.

Marsha Recknagel, Joanna Torrey, Judith Freeman
Three writers read from new work. • 2/19 at 8 P.M. The National Arts Club, 15 Gramercy Park So. (212-475-3424); free.

***Golddigger* at Chumley's**
As the "Gotham Readers" series continues to match famous books with famous places, Constance Rosenblum and Margo Jefferson team up to read from *Golddigger: The Life and Times of Peggy Hopkins Joyce*. • 2/20 at 6 P.M. Chumley's, 86 Bedford St. (212-677-4449); $7.

Before & After: Stories From New York
Contributors Vince Passaro, Elizabeth Grove, and others read from this collection of stories written both before and after 9/11 by local writers. • 2/20 at 7 P.M. Ivy's Books, 2836 Broadway, at 92nd St. (212-362-8905); free.

Clay McLeod Chapman
The young up-and-coming author and monologuist reads from his first story collection, *Rest Area*, a southern Gothic freak show. • 2/20 at 7:30 P.M. Barnes & Noble, 267 Seventh Ave., Brooklyn (718-832-9066); free.

Jasper Fforde
The author of *The Eyre Affair*, a punny literary thriller, reads from it and signs copies. • 2/20 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Blake Eskin
The author of *A Life in Pieces*, about Holocaust-survivor impostor Benjamin Wilkomirski, reads from his work. • 2/20 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at

Solutions to last week's puzzles

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Happening

True Confessions

Celebrated only posthumously for her novel *Their Eyes Were Watching God,* Zora Neale Hurston (pictured) was also a folklorist, collecting stories in the Deep South after studying anthropology at Columbia. Now her anthology, **Every Tongue Got to Confess: Negro Folk-tales From the Gulf States**, is finally making it into print after 70 years. At this week's Hurston celebration, Phylicia Rashad emcees; niece Lucy Hurston and novelists John Edgar Wideman and A. J. Verdelle speak; and selected tales are performed by Ruby Dee and the Church of the Livin' Womb. (See "The Written Word.")

82nd St. (212-362-8835); free.

Kimiko Hahn and Sekou Sundiata
The two poets read from their work at the Poetry Project's Wednesday-night series. • 2/20 at 8 P.M. St. Marks Church, 131 E. 10th St. (212-674-0910); $7.

Louis Pizzitola
Pizzitola reads from his biography, *Hearst Over Hollywood: Power, Passion, and Propaganda in the Movies.* • 2/21 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Robert Anasi
The author reads from *The Gloves: A Boxing Chronicle,* about his life in the sport. • 2/21 at 7 P.M. The Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

"Food for Thought"
The series of one-act lunch-hour readings kicks off its season with A. R. Gurney's *The Dining Room*, performed in two parts by members of the original Broadway cast. • 2/25 and 2/27 at 1 P.M. National Arts Club, 15 Gramercy Park So. (212-362-2560); $35 each show.

Jonathan Dee and John Burnham Schwartz
The acclaimed local novelists read from their work—Dee from *Palladio,* Schwartz from *Claire Marvel.* • 2/25 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Hans Maarten van den Brink, Dale Peck, Maya Rasker
Three authors read from their novels in the first of a series of readings by Dutch writers. • 2/25 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Paul Greenberg
The author reads from his first novel, *Leaving Katya,* and signs copies. • 2/25 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Martin Roper
The Irish-born author reads from his novel, *Gone,* and signs copies. • 2/25 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Galway Kinnell and C. K. Williams
The two Pulitzer Prize–winning poets read from their work. • 2/25 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

"The IRT"
After giving the history of our first successful subway system, John Tauranac leads a tour of stations, beginning with East 86th Street. • 2/20, 1 to 4 P.M. 92nd Street Y, 1395 Lexington Ave. (call 212-415-5500 for reservations); $30.

St. John the Divine
The enormous Morningside Heights cathedral—still unfinished and recently tarnished by fire—remains a sight to behold, as demonstrated by cathedral guide Tom Feddreck on a trip that also takes in J. P. Morgan's Cathedral House. • 2/22 at 2 P.M. Call 212-415-5500 for reservations and meeting place; $30 including refreshments.

Benefits

"50 Celebrate 50" Gala
Susan Sarandon, who wrote the foreword to the feel-good book on middle-aging, joins contemporaries like Meryl Streep, Amy Tan, and Diane Sawyer for a gala award ceremony benefiting Help a Parent, Save a Child. • 2/20 at 6:30 P.M. The Puck Building, 295 Lafayette St. (212-455-1030); $150.

Manhattan Society Casino Night
The fifteenth annual black-tie event to benefit the local MS Society chapter treats more than 1,000 attendees to prizes, gourmet food, an open bar, a silent auction, and dancing. • 2/23 at 8:30 P.M. Marriott Marquis New York, 1535 Broadway, at 45th St. (212-398-1900); $125–$175.

Covenant House Harvest Dinner
At-risk kids trained by the charity for productive employment prepare cocktails and dinner to showcase their skills and benefit the organization that helped them. • 2/24 at 6 P.M. James Beard House, 167 W. 12th St. (212-330-0562); $350–$1,000.

Drama League Honors Liz Smith
The group's annual dinner and show (a revue with performers to be announced) is dedicated to the blonde gossip maven. • 2/25 at 7:30 P.M. The Pierre Hotel, 2 E. 61st St. (212-302-2100); $400–$875.

Events

Gramercy Garden Antiques Show
Gazebos, conservatories, statues, and plants (but no gnomes) are elegantly displayed at a weekend fair. • 2/22 through 2/24 from 11 A.M. 69th Regiment Armory, Lexington Ave. at 26th St. (212-255-0020); $12.

Black History Celebration
Pen & Brush hosts a reading (by actor-director Eric Coleman) of African-American classics as well as music, all surrounded by an exhibit of work primarily by visual artists of African descent. • 2/24 at 6:30 P.M. Pen & Brush, Inc., 16 E. 10th St. (212-475-3669); free.

Sports

NYRRC Thursday Night at the Races
Though not quite on the level of "Fastest Ice in the World" at the Olympics, the Armory track still thrills those lucky enough to plant their spikes in it. This is the fourth and final event in a series for runners over 19. • 2/21 at 8 P.M. Armory Track & Field Center, 216 Fort Washington Ave, at 168th St. (212-423-2241); $10, $8 members.

PHOTOGRAPH BY CORBIS.

Kids

Edited by Susan Avery

Children's Events

Party at the Library
Bring the kids for fun and fund-raising. (See box.) • 2/24 from 1 to 4 P.M.; New York Public Library, Fifth Ave. and 42nd St. (212-930-0730); $100 grown-ups, $50 kids.

Tribute to Langston Hughes
Celebrate Black History Month as well as the 100th birthday of beloved poet Langston Hughes with storytelling by Tony Medina and Gregory Christie, the authors of *Love to Langston,* a new biography, written in verse. Discussion follows. Recommended for kids 6 and older. • 2/23 from 1:30 to 2:30 P.M.; Bank Street Bookstore, Broadway and 112th St. (212-678-1654); free.

C'mon Scooby-Doo, I See You
Relive your youth when the chicken-hearted Great Dane Scooby-Doo and his mystery-solving gang take to the stage at Radio City. For the first venture off the screen, *Scooby-Doo in Stagefright,* Shaggy, Velma, Greg, and Daphne hunt for clues to a supernatural spirit wreaking havoc at a movie studio. • 2/20-3/3; Radio City Music Hall, Sixth Ave. and 50th St. (212-307-7171 or www.radiocity.com); $27-$75.

Chicago's Patriotism
The Chicago Children's Choir makes its New York debut at Carnegie Hall this weekend. The program, *Sing a Song of Freedom,* will include works by Copland, Bernstein, and Schumann. • 2/23 at 2 P.M.; Carnegie Hall, 154 W. 57th St. (212-247-7800 or www.carnegiehall.org); $5.

Where the Weird Things Are
The Museum of Modern Art presents a guided tour for kids, "Weird and Wonderful: Unusual Objects." Recommended for kids 5 to 10. • 2/23 from 9:30 to 10:30 A.M., sign-in begins at 9, space is limited; Museum of Modern Art, 11 W. 53rd St. (212-708-9805); $5 per family.

Hey Haman
With Purim nipping at our heels, it's time to make plans to get onboard the annual Purim Pageant at the Jewish Museum. Start the day by making your own costume with a professional designer. Follow that with a lesson on how to make a grogger, crown, and mask. Live music and Purim stories are also part of the day. Then the parade gets under way, followed by a gallery talk for kids. • 2/24 beginning at 12:30 P.M.; Jewish Museum, 1109 Fifth Ave., nr. 92nd St. (212-423-3337 or www.thejewishmuseum.org); $8 grown-ups, $5.50 students and seniors, free for kids 11 and younger. Materials fees also apply.

Wampum, et al.
"The Art of Storytelling," a program of the National Museum of the American Indian, opens with natives Michelle Dean Stock of the Seneca tribe and Clinton Elliot of the Anishinabe tribe presenting exciting tales of their cultures. • 2/20-2/23 at 11 A.M., noon, 1, and 2 P.M.; National Museum of the American Indian, 1 Bowling Green (212-514-3700); free.

Beginning Botanists
In China, girls in villages gather blooms to make arrangements on the birthday of the flowers. Learn how it's done and say Bai Hua Jin Jie (the name of the celebration) with the best of 'em. • 2/24 at 2 P.M.; Queens Botanical Garden, 43-50 Main St., Flushing (718-886-3800 or www.queensbotanical.org); $5.

A Home in Central Park
Until the 1850s, a thriving village of blacks and European immigrants existed in Central Park. What happened to this integrated community? Kids become historical detectives on the Seneca Village Walking Tour through the park, reconstructing the story based on clues from the past. Dress warmly. Recommended for kids 6 to 10. Reservations required. • 2/23 from 11 A.M. to 12:30 P.M., New-York Historical Society, 2 W. 77th St. (212-873-3400 or www.nyhistory.org); $5, $3 students and seniors, free for kids 12 and younger.

Old Toys, Good Friends
Theatrical company Literally Alive presents a new musical of "The Velveteen Rabbit," a story of a boy and his beloved stuffed rabbit, who learns what it means to be real. Interactive workshop one hour prior to the show. • Saturdays and Sundays 2/23-4/14, workshop at 1 P.M., showtime 2 P.M.; Hitchcock-Rockefeller Auditorium, YWCA, 610 Lexington Ave., nr. 53rd St. (212-866-5170 or www.literally-alive.com); $15 for the show, $5 for the workshop.

Happening

Book Party

Organizing a charity gala requires patience and fortitude, and the Young Friends of the Public Library—a junior-age fund-raising group of NYPL volunteers—has both, in the form of the giant stone lions in front of the portico. For the second annual **Family Party**, the organizers also know that they have a built-in constituency: their own children. "We came up with the idea of the Family Party to acquaint the kids with the central research building, on Fifth Avenue and 42nd Street, as a New York landmark," says architect Hermes Mallea, one of the volunteer founders of Young Friends. "We greet them outside with Patience and Fortitude wearing top hats, and it's a real celebration inside." Beyond the lobby, where a Dixieland band plays, kids will learn how to make paper (pictured), design a book cover, illustrate a story, learn calligraphy, print a bookplate, and bind a book. A D.J. spins bubblegum pop, a puppet show entertains, and those youngsters who still use Mom's library card can sign up for their own, with a swearing-in ceremony (a book mitzvah?) to boot. Entrance fees are $50 for the kids, $100 for adults. Think of it as restitution for those unpaid late fees. (See "Children's Events.") S.A.

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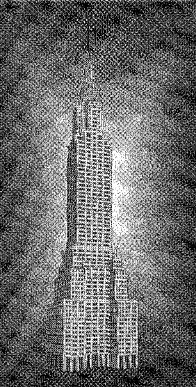

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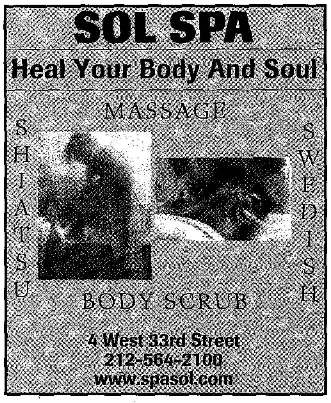
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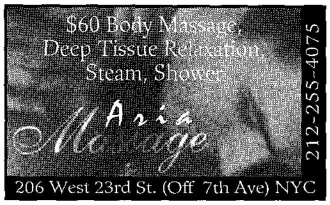

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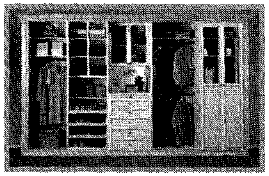

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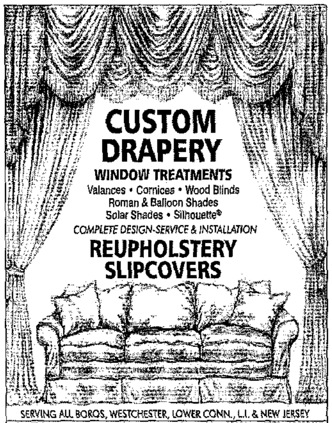

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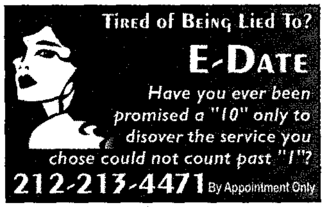
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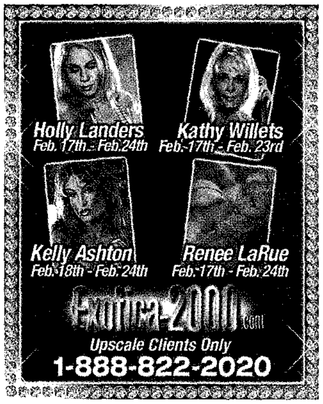
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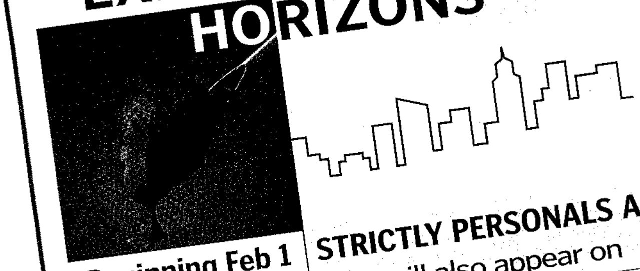

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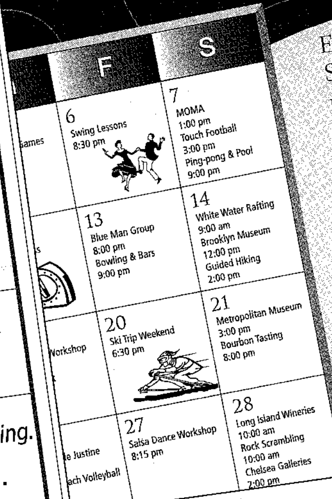

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6 Swing Lessons 8:30 pm
7 MOMA 1:00 pm Touch Football 3:00 pm Ping-pong & Pool 9:00 pm
13 Blue Man Group 8:00 pm Bowling & Bars 9:00 pm
14 White Water Rafting 9:00 am Brooklyn Museum 12:00 pm Guided Hiking 2:00 pm
20 Ski Trip Weekend 6:30 pm
21 Metropolitan Museum 3:00 pm Bourbon Tasting 8:00 pm
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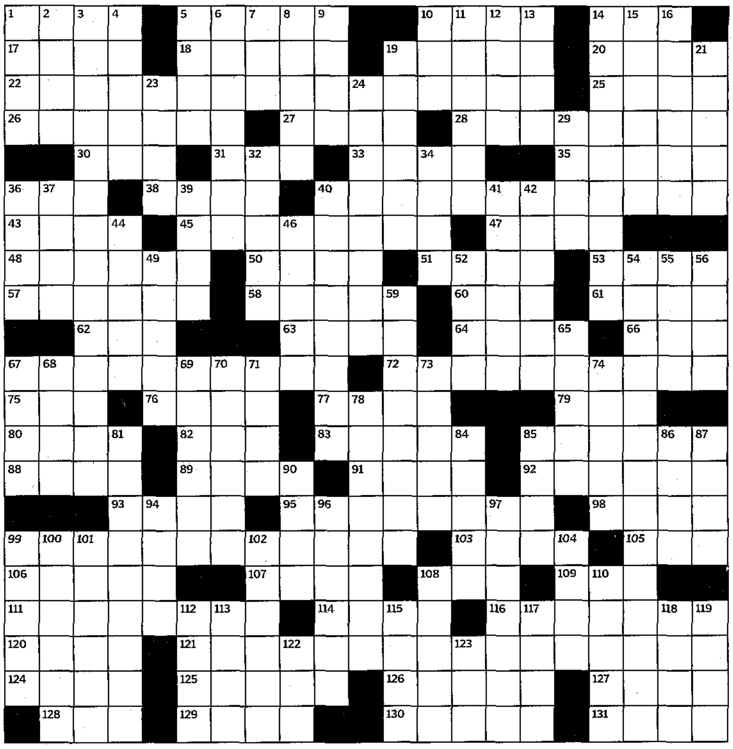

ACROSS

1 British lockup
5 Drifts in the breeze
10 Captain Hook's henchman
14 Vineyard: Fr.
17 *Sound rebound*
18 Idolize
19 Palio festival city
20 Give assistance
22 "All in the Family" theme song
25 Retort to "are not!"
26 Where Dakar is the capital
27 *Not barefoot*
28 Thoroughly soak
30 Failed lib bill
31 They, to Pierre
33 More than a snack
35 Does work with, as with a needle
36 *Saying nothing*
38 Mork's sign-off
40 Lawyer who never lost a case on "The Flintstones"
43 G.I. mail depots
45 Means for obtaining aid
47 What the suspicious smell
48 Raid
50 Rights gp.
51 Karenin's wife
53 The Bad News Bears, e.g.
57 Works on dough
58 Subway go-through
60 N.Y. wagering org.
61 Colleague of Agatha and Ellery
62 Take a crack at
63 Summers, in Saumur
64 Irk
66 Named before marriage
67 Lucy Ricardo's landlady
72 Future star not chosen on "The Dating Game"
75 Jackie's second
76 Old ——, Connecticut resort town
77 North Carolina college
79 Beginning of L.A.
80 Fred MacMurray's TV three
82 Bro or sis
83 "Nashville" actress Blakley
85 "—— Place" (evening soap-opera town)
88 Jittery
89 Airline to Tel Aviv
91 Lab glass container
92 Lacking the ability
93 Island off Java
95 Wishful thinker
98 Comstock, for one
99 "Newhart" lodge
103 First Hapsburg
105 Blushing
106 Chicago airport
107 Latin 101 verb
108 "One Day —— Time"
109 Egg drink
111 NOW member
114 Lenin's land: abbr.
116 Defeat decisively
120 Very much
121 Original name of "Jeopardy!"
124 All there, mentally
125 Eagle's residence
126 —— a customer
127 Undeceived by
128 Part of "TW3"
129 One-named Nigerian singer
130 Walks through water
131 Service charges

DOWN

1 Catches the meaning
2 Be muscle-sore
3 Columbo's catchphrase
4 Also-ran
5 Baba ——, Gilda Radner character
6 Sweet girl of song
7 In favor of
8 Lock of hair
9 Jessica's doctor friend on "Murder, She Wrote"
10 Imogene's co-star
11 Picayune
12 One-named Irish singer
13 "Sidewalks of New York" start
14 Virgin Islands capital, with Amalie
15 Stay on
16 Northern Ireland
19 Passover feasts
21 Bards' works, formally
23 Successor to Cardinal O'Connor
24 Political slogan in 16-Down
29 ——-daisy!
32 "Star Wars" director
34 Square footage
36 Disguise for Zorro
37 Well-read in
39 Greek *god of war*
40 Coveted literary prize
41 "Praying" insect
42 Fit for tilling
44 Rubberneck
46 Musical eightsome
49 Tennyson form
52 "Cheers" *patron*
54 First center-square occupant of "Hollywood Squares"
55 One of the Baldwins
56 Unassertive
59 Latvian's neighbor
65 DeGeneres sitcom
67 *Relieve tension*
68 Trampled
69 Me, reflexively
70 Designer Pucci
71 McEntire who played Annie Oakley, 2001
73 Lakers' "attack" star
74 True to the cause
78 Honeymooners' hideaway
81 Pleasure seekers
84 "Untouchable" Ness
85 Final golf stroke
86 Shoppe sign word
87 Requirement
90 Pot covers
94 "—— o'clock scholar"
96 Lack of utilization
97 Ordinance
99 Some beds, by day
100 "—— and Harry McGraw" ('80s crime series)
101 Lady of a 1927 tune
102 Slow the progress of
104 Yoko's family
108 Gladiator's milieu
110 No longer in stock
112 "When —— a lad . . . ": G. & S.
113 Mets' home turf
115 Exposition
117 Vintage cars
118 Sheep shelter
119 "Dukes of Hazzard" spin-off
122 Casual Friday no-wear
123 Letters ending a math proof

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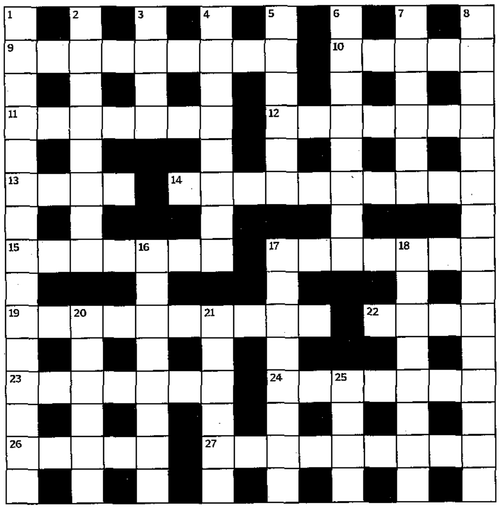
41 53

The 'Guardian' Crossword Set by Araucaria



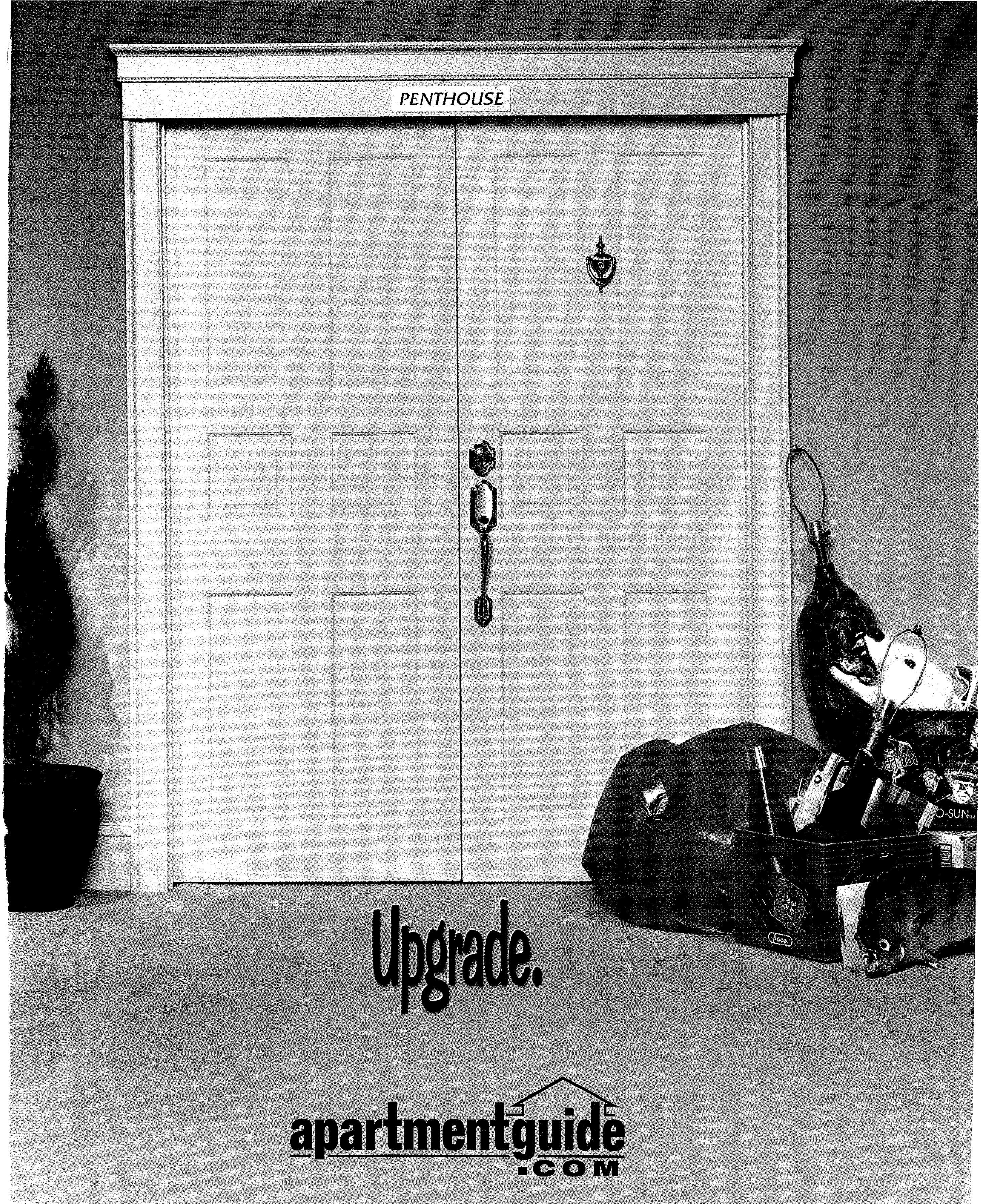
ACROSS

9 Frankness in relation to surgery? (4,5)
10 A tramp returning from Oklahoma. (5)
11 Range of sound from inflamed corn? (7)
12 Uncouth fellow has eaten something like a frog and skipped. (4,3)
13,22 Stampede caused by wicked fairytale character. (8)
14 Go round the cinema—no flies on the motorist! (10)
15,26 There are clots here taking a chance with Morris dancing. (7,5)
17 Prophet entertaining sailors on the Yorkshire coast. (7)
19 Public land not prepared—it's more or less untreatable. (6,4)
22 See 13 and 24.
23 Support the 'ind part of the pantomime creature? (7)
24,22,27 Tagged one in a mess, crime exposed being seduction of knight? (2,5,4,4,5)
26 See 15.
27 See 24.

DOWN

1 Aid to solving crime, since repeatedly bungled among police. (8,7)
2 What a pity my sweetheart costs so much! (4,4)
3 Don't talk—that's OK, your majesty. (4)
4 Towering over the ship—in Mummy's lap? (4-4)
5 Disinclined to move first slip to cover. (6)
6 Official transport puts Welshman in trauma. (5,3)
7 Niche for a bloke on a plate. (6)
8 Showing little perturbation at the 21, lady neé Turner embraces one. (7,2,6)
16 I like this lawbreaking—I'd say it's just as cool in winter. (8)
17 German poet holding record left to give support to ringers. (8)
18 Not many fish and chips? (5,3)
20 One of the foregoing to get inconspicuous raise first. (6)
21 Fold in which is more. (6)
25 The object of phrenology is to tell you where you are. (4)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 94; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.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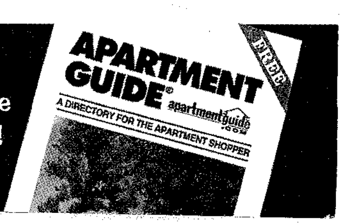
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